A

DESCRIPTIVE CATALOGUE

OF THE

PRINTS

OF

REMBRANDT.

BY

AN AMATEUR.

[Thomas Wilson]

LONDON:

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1836.

THE GETTY CENTER

ADVERTISEMENT.

CIRCUMSTANCES beyond my control, have delayed the publication of the following work far beyond the time of its announcement. For this I have to apologise, as well as for some errors; which, considering the nature of the work, will, I hope, meet with indulgence.

I have to notice the admission of a duplicate number (135). This has arisen in consequence of the rejection of the subject from the Scriptural Class, and its restoration, too late, to the Class of Fancy Pieces, where it now again appears. Nothing can induce me to consider it as representing "*Abraham caressing Isaac*," short of the declaration of the artist who etched it.

I must entreat the excuse of that tasteful amateur, Monsieur de Claussin, for having, in most parts of the body of the work, omitted a letter of his name.

T. W.

April, 1836.

PREFACE.

THE elaborate catalogues of the Prints of *Rembrandt,* compiled by *Daulby, Bartsch,* and *De Clausin,* would seem to leave no fair ground for the present attempt; but since the period of *Daulby,* much has been discovered to interest the collector; and no subsequent edition of his catalogue has appeared, although numerous corrections and additions are required in almost every part, to render it as creditable to England, as those of *Bartsch* and *De Clausin* are to Germany and France.

It has therefore been thought proper, to build the present work on the English foundation, adding the experience of observation, a comparison of the various catalogues, and of the editor's col-

lection, with such others as were attainable for that purpose.

The collection here alluded to, as belonging to the editor, contains all the important prints of *Rembrandt,* lately in the cabinet of the celebrated *Baron de Non,* and remarkable as one of the very few formed by a contemporary of our great artist.

These have been carefully compared with the collections in the British and Dutch Museums, those of *Lord Aylesford, Mr. Esdaile,* and *Mr. Rudge;* and the result as to each print is accurately, and, it is hoped, candidly detailed; as are the observations on the examination of *Rembrandt's* works in the French Museum and elsewhere, when the opportunity of comparison was not afforded.

Though the catalogues of *Daulby* and *Bartsch* were published within a year of each other, (that of *Daulby* in 1796, that of *Bartsch* in 1797) no notice is taken by the latter of the English writer's work. It may be accounted for, perhaps, by considering the little communication which then existed between this country and the Continent, and the limited diffusion of our language.

These two catalogues, published so nearly together, are both excellent; but they differ materially in some important particulars, in which each has alternately the advantage. For instance, *Bartsch* omits to notice any variation of the portrait of *Old Haaring*, which *Daulby* has correctly described. In the account of the celebrated portrait of the *Burgomaster Six*, *Daulby* makes no mention of the impression properly the first, accurately described as such by *Bartsch*. In the description of *The Hundred Guilder-piece*, however, both are defective.

The catalogue published by *De Claussin*, with its supplement, is certainly the most complete work we have on *Rembrandt's* prints, notwithstanding some observations which have been made to its prejudice, and which undoubtedly must be the result of hasty perusal.

The *Life of Rembrandt*, prefixed to the present catalogue, is adopted from different authorities, some of which disclose new matter; and the observations and reflections of *Bartsch* are added, as possessing numerous interesting particulars. A few notes, with additional information, are ap-

pended; and, at the end, is a chronological arrangement of such of his prints as the artist has dated, with a few remarks on the style and peculiarities disclosed by those dates, which may, perhaps, lead to some more developed essay on the dawn, progress, and perfection of this great master's talents.

As no prints are omitted to be noticed except such as the editor considers much more probably the work of some scholar or contemporary imitator, than of the great master himself, the class of "Doubtful Pieces" has been rejected; nor has it been within the scope of the editor's leisure, to extend this catalogue to the scholars of *Rembrandt:* he hopes, however, that some future opportunity will enable him so to do.

London, 1836.

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THE LIFE

OF

REMBRANDT VAN RHYN.

PAUL REMBRANDT GERRITZEN, now only known as *Rembrandt van Rhyn*, was the son of a miller, named *Herman Gerritzen*, called *van Rhyn* because he occupied a mill on the banks of a canal formed by the Rhine, between the villages of Leyerdorp and Koukerck, near the city of Leyden, in which mill our artist was born, on the 15th of June, 1606. His mother's maiden name, it appears, was *Cornelia van Suidbroek*.

The early indications of rising talent which young *Rembrandt* displayed, but the bent of which was not understood by his parents, induced them, at every sacrifice, to send him to the college at Leyden, that he might obtain an education fitted to his supposed abilities. The classics, however, and all belonging to them, had little enticements for *Rembrandt*, and they were neglected for the pursuit of painting, to which he soon professed himself most ardently attached.

Those authors who have written his life, are at a loss to determine the masters to whom he is indebted for his

education in the arts. Some quote *George van Schooten* as his first instructor; others, *James Pinas*; while three authors *(D'Argenville, Descamps,* and *Houbraken)* affirm it to be *James van Schwanenbourg*, with whom he is said to have studied for three years; then to have placed himself with *Pieter Lastman*, of Amsterdam, for a few months; and, finally, with *Pinas;* but to neither of these can it be proved that he was much indebted. Nature, and the force of his own genius, were his principal instructors; for, as *Fuseli* justly observes, "he never made any regular approaches to the temple of fame, but seems to have stolen the key, and entered the building."

Elated by the visions of art and the prospect of success, *Rembrandt* returned to his father's mill, where he established his painting room; and where he mingled with the people of his father's sphere of life and employment, from whom his models of nature are chiefly drawn.

A picture which he painted in this retired corner of the world, soon attracted attention, and he started into public notice. Being advised to shew his performance to an amateur at the Hague, he took it there himself, and was gratified by perfect approbation, and the price of a hundred florins for his picture. He is stated to have been so excited with this success, as to have returned post to his father with the joyful news.

From this time, it is said, when the spirit of avarice was fairly roused, *Rembrandt's* prosperous career is to be dated. But this is not a fair conclusion. Success would naturally incite the glowing genius of such an artist; would encourage him with the raptures of hope, without unduly seducing him by the mere prospect of riches; and might make him feel a yearning for that immortal reputation, which he then believed to be within his grasp.

Having occasion frequently to visit Amsterdam, in consequence of various commissions for portraits, he considered it adviseable to select that opulent city as the theatre of his glory,—and he settled there accordingly, in 1630, being then twenty-four years old. He was soon in the greatest request, and could scarcely satisfy the impatience of his employers by the increased rapidity of his performances; but this did not produce neglect;—it brought forth an immortal pencil tipped with fire.

Soon after this, he married *Saskia van Uylenburg*, a peasant of Raerep or Ransdorp, a village in Waterland, of which he has given us a view in one of his magical etchings. As a figure appears there, seated, in the act of drawing, we may be granted the liberty of supposing, that it represents the artist himself, during one of his visits of courtship. Of *De Piles*' account that he was at Venice in 1635 and 1636, little can be made from the scrawl on his oriental heads, unaccompanied by the smallest portion of other evidence; but he is said to have perpetually threatened the Dutch with a flight to England,* or some of the northern kingdoms. His habits, *Houbraken* tells us, were those of extreme frugality and economy, or, more properly speaking, of parsimony; a red herring, or a piece of cheese, being the chief relish of his usual repast. His dress was slovenly, and his appearance coarse and vulgar. As proofs of his miserly propensities, it is stated, that he continually published his etchings in unfinished states, to increase their variations, and to enhance the value of the early impressions: that his wife either suggested or aided this scheme, and initiated their only son, Titus, into the same quackery; and that they pushed this minor kind of fraud so far, as to

* It is said that he visited Hull, and painted two portraits there.

pretend his death; and, on the report being credited, to proceed by selling early impressions of his plates, kept back for that purpose, at an enormous price. He is said, also, to have gained an enormous sum by his pupils, and by retouching and selling their works.

Rembrandt had a munificent patron in the Burgomaster *Six*, whose portrait is among the most exquisite of his etchings. This excellent gentleman, who filled the responsible offices of dignity in the Dutch metropolis, with the love and confidence of his fellow citizens, is said to have used all his endeavours to bring *Rembrandt* into good society; but, though he received him often at his country-house near Amsterdam, he failed to detach him from the low company in which he spent much of his time. His expressions in justification of this conduct were, that when "he wanted relaxation, he took care to avoid the society of the great, which was irksome to him, as he required liberty." *Descamps* says, that "he loved liberty, his art, and his money, and that, notwithstanding *Houbraken's* assertion that he left no considerable estate, it is certain that he died rich." If he was addicted to the miserly propensities thus noticed, it is a singular paradox, though a certain fact, that he became insolvent in the year 1656, as appears from *Mr. Josi's* catalogue of the collection of *Rembrandt's* etchings, belonging to *Ploos von Amstel*, now in the cabinet of *Lord Aylesford*. On the 15th and 16th of June, in that year, his effects were scheduled, and shortly afterwards sold by auction, by the younger *Haaring*, whose portrait he has engraved.

The following is a copy of the notice of sale:

"The trustee of the insolvent estate of *Rembrandt van Ryn*, the celebrated painter, will, in pursuance of authority from the Commissioners of the Insolvent Court, sell, under execution, the prints now remaining, which form that

estate, consisting of the works of the most eminent Italian, French, German, and Flemish masters, and of *Rembrandt van Ryn* himself, collected with much discrimination. At the same time, a great number of drawings and sketches, by *Rembrandt van Ryn*. The sale to begin at the day and hour above stated, at the house of *Barnard van Scheuerman*, at the *Imperial Crown*, in the *Kalver-straet*."

We see by this, that his parsimony did not preclude his acquiring an expensive collection of foreign prints. The Editor has been given to understand, that a copy of the sale catalogue contains, among other lots, a rolling-press; which proves that the early impressions of his prints, so various in their effects, were taken by himself, or under his immediate eye, in his own house. The produce of the sale was about 5000 guilders.

Josi observes, that on this occasion, the old Burgomaster *Haaring* and his son, and *Rembrandt's* great patron, *Six*, appear to have been his true friends, and to have enabled him to continue his profession; since, in the same year, he finished the superb portrait of *Lutma;* and *Abraham entertaining the Angels*. In 1657, he etched *Saint Francis Praying:* in 1658, *The Woman sitting near the Stove:* in 1659, *Peter and John at the Gate of the Temple;* and finally, in 1661, *The Woman with the Arrow*. It does not appear, from any dated print or otherwise, that he engraved any thing subsequently to this; although, according to every account, many years elapsed before his death. One of his finest pictures, however, now in the Dutch Museum, *The Meeting of Four Syndics*, is dated in 1664, leaving an interval of three years, at a period of life when it is evident he had retained all his talent.

In 1668, according to *De Piles*, he died at Amsterdam, at the age of sixty-two; "bitterly censured," says *Josi*,

"by his enemies; but highly lauded by all true judges of art." He left only one child, *Titus*, whom we have mentioned before, but who had not a particle of the genius of his father.

Houbraken, and those who have followed him, place his death in 1674, six years later; but *Mr. Josi* calls our attention to the following legal document, discovered by him at the Town Hall of Amsterdam:

It is dated the 9th September, 1665, by which, "*Titus van Rhyn*, as only *surviving* son of *Rembrandt van Rhyn* and *Saskia van Uylenburg*, acknowledges to have received from the Commissioners of the insolvent Court, under guarantee of *Abraham Franz, Merchant* and *eminent Connoisseur*, and *B. van Beuningen, Woollendraper*, the sum of *F.*6952-9, being the balance as well of the produce of the sale at his father's house, in the Bree-Straat near St. Antoni's Sluis, in 1658, as also of *the former inheritance*." According to this it would appear that *Rembrandt* and his *wife* were both dead in 1665; but *M. Josi* subsequently discovered an undoubted picture by him, which he considers to be a portrait of the Burgomaster *Six*, with an authentic date of 1667.

This picture is now in the possession of Lord Aylesford. It does not sufficiently resemble *Six* to conclude that it is a portrait of that illustrious individual, but is apparently that of a Swede, and this brings us to the consideration of a curious circumstance. *Baldinucci* tells us, but his account is not credited, that *Rembrandt* retired to Sweden and died there poor, about 1670. It is remarkable, that *Mr. Woodburn*, whose judgment of art is well known, being very recently at Stockholm, discovered there a superb picture by *Rembrandt*, not only a genuine specimen of the best talent of the Master, but representing an historical event

in Swedish history. It is *The Conspiracy of Ziska*, containing eleven figures, the size of life; "unfinished," says *Mr. Woodburn*, "but fine in expression, and of surprising effect." We may perhaps at last fairly conclude, that *Rembrandt*, after his insolvency, did actually retire to Sweden; that he painted there for several years, and died probably at Stockholm, about 1670. That he did not die at Amsterdam is now certain, as *Mr. Josi* searched every register in that city, from 1650 to 1680: it remains still to search those of Stockholm.

Rembrandt is one of those artists who are pourtrayed in their own works. Almost all his productions bear, in some degree, the character of their author. His ideas of his art were invariably such as he had acquired in his youth, in the mill of his father. He was constantly occupied in imitating low nature, by which he loved to be surrounded; and his fancies were to him the models of the art. With the antique he was acquainted only by name, and he invariably made a jest of it. Old armour, and foreign or eccentric articles of dress, were assiduously collected by him, with which he loaded, rather than clothed his models, and these he called *his antiques*.

Having a preference for simple subjects, which do not require great composition, he has left more portraits and heads than historical pieces; the latter having, in most cases, as much of the ludicrous about them, in the eyes of persons of general good taste, as they have of the admirable qualities of painting in the eyes of artists. Though the composition is usually treated in a low and vulgar style, it is nevertheless sometimes sublime. His picture of *Jacob's Dream*, in the Dulwich Gallery, is of that character; as are his prints of the *Raising of Lazarus*, and *The Angel appearing to the Shepherds*, notwithstanding the

ludicrous effect, in the latter, of fright, on the cattle and the herdsmen. *Rembrandt*, we know, occasionally affected a singularity, almost amounting to burlesque, in the subjects least suited to it. Though his costume is varied to an infinite degree, he generally adopted the oriental. All his patriarchs resemble Turkish pashas, or Arabian Jews: his apostles and saints have the character of beggars, and his *St. Joseph* is a mere village carpenter. His angels are usually older than it is the custom to represent them, and so fat, gross, and heavy, as to call in question the sufficiency of the enormous wings which *Rembrandt* has given them.

Portraits excepted, his drawing is most frequently incorrect: the extremities are never well managed. So sensible was he of his inability to draw the hands, that he has endeavoured to hide them whenever he could. We look in vain for much grace and delicacy in the heads of his females. When he attempted the naked figure, he failed entirely; his bodies are short, lean, emaciated, and heavy, and the extremities too large or too small, but always out of proportion. Owing his talent to nature only, if he occasionally approached the beautiful, it was less from design than chance.

It must nevertheless be remarked, that if *Rembrandt* was ignorant of, or slighted, these essential qualities of his art, he understood expression, which alone can animate the productions of the artist; and, if seldom noble, he was always true and intelligent. Whatever were the defects of his drawing, he has redeemed them all by his color, his touch, and the charms of his chiaro 'scuro; qualities infinitely precious; and which have placed him on a level with the greatest masters. He formed his own rules, and had a sure practice in the mixture of colors, and the effects

of their varied tones. He was fond of strong contrasts of light and shade, and his understanding of these was extraordinary.

His study, dark at all times, was so contrived as to receive its chief light only from a hole, in the manner of a camera-obscura, and this body of light was conveyed by the artist upon whatever object he wished to illuminate. When his backgrounds were to be clear, he placed a cloth of the desired color behind his model: this, participating of the same strong ray which fell upon the head, enabled him to mark distinctly the gradations to be effected.

Rembrandt's treatment seems the result of magic. No painter ever understood better the operation of colors upon each other,—which were accordant, and which hostile. Every tint is in its place; and with so much harmony, as to secure that freshness which the mixture would otherwise have altered. To unite the transitions of light and shade, and to soften the sharp and too glaring colors, he made use of a glazing, which he spread with the utmost skill. In his works all is glowing, and, by an admirable management of chiaro 'scuro, he has almost invariably produced startling effects in his pictures.

He sketched his portraits with precision, and with a mixture of color peculiar to himself. On this he worked with vigorous touches, and sometimes charged the lights with so great a body, as to approach nearer to modelling than painting; an instance of which may be quoted in the portrait of his maid-servant, which *De Piles*, who purchased the picture, tells us was placed at an open window, where it was taken, by many persons, for the female in question.

Great as is the reputation which *Rembrandt* has acquired by his paintings, he is not less celebrated for his

engravings, which have never ceased to excite the admiration of every true connoisseur. He has executed about 373 pieces: the earliest dated is in 1628, the latest in 1661. According to these dates, *Rembrandt* began to engrave when twenty-two years of age, and continued so to do until within seven years of his death. Among those without date, of which there are many, may be some earlier or later productions; but the merit of all is so equal, that scarcely anything can be fairly quoted as the raw essay of youth, or the feeble effort of dotage. Color excepted, all the beauties and defects of this master's paintings are to be found in his engravings. A roving freedom, a picturesque disorder, a light touch, and a most singular intelligence in chiaro 'scuro; the talent of rendering by strokes apparently given at hazard, the characters of every age and period of life, and of all the objects he professed to represent; these, and many other qualities, constitute *Rembrandt's* merit, and spread an inexplicable charm over all his prints.

He would never engrave in the presence of any one,* therefore the greater part of his process was for a long period considered as an impenetrable secret. Artists have attempted to imitate his methods, but with very partial success. How he accomplished many things will probably never be known. The prints of *Rembrandt*, the engraving only considered, independently of the drawing and chiaro 'scuro, have a character altogether peculiar. Their execution is sometimes coarse, sometimes finished; but, in all, the strokes are so crossed and blended that they cannot be traced to any system.

Rembrandt drew on the copper with the same freedom

* *Descamps*, Vie des Peintres, vol. ii.

and disorder which we find in his pen and bistre sketches. As an example, we may take the *Student drawing from a Model.* It was not calculated to produce correctness, but it was a certain means of preserving all the spirit and freedom of the original idea.

He frequently rebit his plates. The first operation produced the more delicate work. He then revarnished the plate, strengthened the work where required, and submitted it a second time to the aqua-fortis. By this proceeding, he obtained tender tones in the lighter parts, delicacy in the finer details, and force, without confusion, in the shadows. For a proof of such rebiting, we may instance the *Portrait of Rembrandt (No. 7.)* The folds of the ruff round the neck, which, in the first impressions are scarcely visible, in the next are plainly expressed, where they have undergone a second operation of the aqua-fortis, and the arrangement of the work on the hat is different. In examining the *Good Samaritan*, we see that the principal shadows on the dog have been heightened by that method. This print proves also, that *Rembrandt*, to obtain variety in his tones, has not only used points of various degrees of sharpness, but has likewise, during the biting, successively covered his plates with some unctuous substance, to obtain degrees of depth in the work.

Rembrandt was perfect master of the dry point, and few of his prints are without its effects. *The Angel appearing to the Shepherds*, the portrait of *Abraham Franz*, of the *Young Haaring*, and many others, are entirely worked over with that instrument, and thus brought up to the most beautiful effect.

Frequently he sketched his prints, with little use of the aqua-fortis, in a light manner, and in a simple open style. He then covered his work profusely with dry point,

closely hatched, and mixed with work of the burin, which gave a very rich and glowing effect. The portrait of *Dr. Faustus*, which he never finished, is an instance of this. The table, the books, the globe, and the head of *Faustus*, are etched only in a sketchy manner; all which objects were intended to be finished in the same way as the background, which alone is completed. In the *Hundred Guilder* print, scarcely more than the contours of the figures are etched; all that chiaro 'scuro so justly admired is, in the greater part, the fine close work of dry point. It is particularly in this superb specimen, that *Rembrandt* has shewn the art of employing that instrument to harmonize and produce all the gradations of tone. *The Great Coppenol* affords a similar proof. In the first and second impressions of this print, the right arm and hand are only slightly etched; the next impression shews us those parts high-finished with the dry point, and all the background entirely added with that tool. It is not easy to imagine how *Rembrandt* could have produced such tones with the dry point alone, and spread in such masses: the fact however, is certain, as will be seen on a careful scrutiny of the parts we have noticed.

The principal proof of *Rembrandt's* skill and firmness in the use of the dry point, rests on the *Landscape, with a vista, (No.* 219.*)* entirely executed with it. His very name and the date are done with the same instrument, notwithstanding the presumed difficulty in forming the figures. In examining this landscape, we cannot fail to be astonished at the facility it displays, completely at variance with the use of an instrument so opposed by resistance of the metal. *Rembrandt* must have used a point extremely sharp, and have employed his utmost force in so doing. The first impression of the large *Ecce*

Homo, shews lines drawn the whole height of the plate, accompanied by strong bur. This proves the depth of the incision, and the force with which *Rembrandt* understood how to cut the copper.

Another instrument employed by him, though not so frequently as the dry point, but with equal success, was the *burin*. He used it most frequently in order to mark his shadows with decided touches, and to produce that necessary strength which aqua-fortis and dry point could not effect. Thus, the *Ecce Homo*, (*No.* 82.) and the *Descent from the Cross*, (*No.* 83.) have been in a great measure, retouched with the burin. He used this as a painter would do; that is to say, he so intelligently mingled it with the etching, that it is not possible clearly to distinguish between them.

In addition to such a variety of mixed processes, there exist pieces which he has engraved chiefly with the burin. Of this class is *The Student drawing after a Model*, mentioned before. All the shadows are executed with the burin in fine close narrow lines, one over another; and, to render them more black and harmonious, *Rembrandt* crossed the work in all parts with the dry point, and in every possible direction, till he obtained the desired effect. *The Goldweigher* appears to be engraved in the same manner, and, in the portrait of the *Burgomaster Six*, very few traces of the etching are perceptible; almost all the shadows are done with the burin, and worked over with the dry point. *Rembrandt*, from his intimate knowledge of the effects of the aqua-fortis, was well aware that it was not possible, with that alone, to produce close lines by strokes fine as well as deep. He therefore quitted the etching on all occasions when he

wished to obtain a beautiful, vigorous, yet velvet-like effect, persuaded that only the burin could accomplish his object. For this reason the most brilliant impression of the copy of this print, by *Basan*, is raw, cold, grey and flat, compared even with an indifferent impression of the original.

Among *Rembrandt's* prints are seven different pieces which appear like the work of mezzotinto. These are the *Adoration of the Shepherds* (*No.* 50.) *The Flight into Egypt* (*No.* 58.) *A Descent from the Cross* (*No.* 88.) *Our Saviour laid in the Sepulchre* (*No.* 91.) *Saint Jerome* (*No.* 110.) *A Man Meditating* (*No.* 146.) and the portrait of *Young Haaring*. These prints have given rise to the notion of *Rembrandt's* having invented mezzotinto, which we now know to have been discovered by *Colonel Siegen*, in 1642. The prints in question, however, are certainly not executed thus, the plates having evidently never been prepared with a mezzotinto ground, the great peculiarity of *Siegen's* discovery.

Many capricious impressions, and other varieties, in *Rembrandt's* prints, are the result of a peculiar method of spreading the ink on the plate, and then wiping away those portions only where light was designed to appear. Two perfectly similar impressions of this sort, from the same plate, are rarely found. They were doubtless all printed by the artist himself, in his own house. If he did not derive any hint from the then recently discovered invention of mezzotinto, his dark plates were possibly suggested to him by the blots which the printing-ink left on the copper, in those parts where the strong touches had ploughed it up, and which plates he frequently printed off without burnishing. This effect is called *bur*

in our language, in French *les barbes*, and in Dutch *braam*. Some of his most picturesque effects are produced by this means.

The object of *Rembrandt* being more to paint than to engrave, on his plates, he never followed the ordinary rules of other engravers, but having employed, as we have seen, all the methods, and every process which his genius dictated, he has sometimes mingled in his engravings such complicated work, as to render it next to impossible to discover its nature. For instance, it is very difficult to determine in what manner the *Flight into Egypt* (*No.* 61.) is executed. It is certain that the grey tint diffused throughout this print, on the group and the eminence in front is the effect of pumice stone, with which those places in the copper have been rubbed; but it is not so easy to say what method he has resorted to in forming the landscape, which occupies the left of the plate. Scarcely any strokes are to be discovered, and the few we find have apparently been added on after-thought. The foliage consists of dots more or less thickly spread, and very different in their form and colour, according to the force with which they were operated upon by the aqua-fortis. If, in spreading the varnish on a plate prepared for etching, we bear hard on the dabber, we shall find, on removing it, that the varnish has been penetrated, producing an infinite number of minute holes, particularly if it has already begun to cool. The varnish in this state perfectly resembles the dotted work we find in the foliage of the print just mentioned; and, we may imagine that *Rembrandt* resorted to this manœuvre with effect; and that the masses of foliage were expressed, in the first instance in the greater part by the movement of the dabber, and

completed by a second operation, preserving the lights from the corrosion of the acid, by a brush dipped in liquid varnish. The foregoing remark, is however, only a conjecture; but, leaving this to the judgment of those better versed in the practical detail of engraving, it will be satisfactory to have shewn some manœuvres and experiments resorted to by *Rembrandt* in engraving his plates.

He is said to have executed a wood-cut, the bust of a philosopher, described in this catalogue. If there were several similar specimens among his works we might be inclined to doubt whether he was more than the designer on such occasions: for an artist who so frequently left one plate unfinished to begin another, without, perhaps, having patience to finish either, would be unlikely to take much pleasure in the slow mechanical process of wood engraving: probably, as a single and very small specimen, he might have had a fancy to execute it himself.

Rembrandt usally printed the early impressions of his plates on China-paper :* they are much sought after and preferred; not merely because the yellow tint of this luxurious material gives them a more mellow, harmonious appearance, but because the impressions themselves are the first. Some, equally early, are found on vellum, but they are not so much covetted, as they are, in general, ill printed; and the vellum, being subject to shrink and cockle, leaves inequalities, which can never be entirely got rid of.

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* This is subject to many exceptions. All the impressions of the *Sabre Portrait*, the first state of *Utenbogardus the Minister*, of *Ephraim Bonus*, the *Young Haaring*, and several others, are not found except on ordinary paper, and of the portrait of *Van Tolling*, only one impression on India paper is known.

It would be impossible to *add* to the eulogies which have been bestowed on the talents of this extraordinary genius. We may, however, safely grant him the privilege scarcely accorded to any other artist, of having produced works, which are capable of fascinating without satiety.

END OF THE LIFE.

FIRST CLASS.

PORTRAITS OF REMBRANDT:

OR HEADS RESEMBLING HIM.

1.—PORTRAIT OF REMBRANT, WHEN YOUNG, WITH BUSHY HAIR.

THE figure is placed towards the left side of the print, from whence the light comes in; the body is turned to the right, but the face is seen in front: the nose is broad, the eyes are small, the hair is bushy, standing up on the crown, and frizzled; the neckband is seen over the habit, and divides in the middle. The back-ground is light, except a faint shadow at the bottom to the right, a little above which is written *Rt.*

Heighth, 2 *in.* 2-10*ths; width,* 2 *in.*

Of this print there are *two* impressions.

First impression. This, according to *M. de Clausin,* is in the *De Fries* collection, now belonging to *Baron Verstolk van Soelen,* at Amsterdam; differing from the ordinary one, in the plate's being a little larger and uncleaned.

Second impression, as described. It is a scarce print when fine.

2.—A PORTRAIT OF REMBRANDT WITH MUSTACHES.

This is a full front face, with mustaches; the head is covered with a cap, set a little on the left, on which side the hair is short; but it is long and curling on the right; the work extends no lower than the neck, and the ground is light on the right side. This little plate is exquisitely etched.

Heighth, 2 *in.; width,* 7-10*ths.*

There are *two* impressions of it.

First impression. The eye, not in shadow, is smaller and less worked upon; as are likewise the cap and hair.

Second impression. The left eye is enlarged, and the cap and hair are slightly worked upon.

3.—PORTRAIT OF REMBRANDT, HOLDING A BIRD OF PREY.

Of this print a good impression is very uncommon, as the plate failed in biting, and the endeavour to repair it has altogether injured the harmony, and, no doubt, induced *Rembrandt* to destroy it. He is seen nearly in front; the hair is frizzled as usual, and the head covered with a slashed cap, with a feather in it. The body is directed towards the left, and the dress he wears has button-holes on both sides, and on the sleeves, which are slashed. On the right hand is perched a bird, most probably a falcon.

Heighth, 5 *in.; width,* 3 *in.* 9-10*ths.*

4.—A BUST OF REMBRANDT, WITH A LARGE NOSE.

In addition to the size of the feature above noticed, the roundness of his face, his frizzled bristly hair, and the thickness of his lips, bespeak a likeness. This piece is strongly etched, and the lines are coarse and thick. The head is uncovered, and seen nearly in front; the neck band is open before. The light comes in on the right side, full on the cheek and shoulder. The ground is light on the left, nearly as high as the top of the head, the rest of it is shadowed. This is one of the rarest of the portraits of *Rembrandt.*

Heighth, 2 *in.* 7-10*ths; width,* 2 *in.* 5-10*ths.*

5.—A SMALL HEAD OF REMBRANDT STOOPING.

The head is uncovered, and seen nearly in front; the face is round, the hair frizzled, the nose thick, and the eyes almost shut. The countenance is turned a little towards the right, and shaded on the left; the shoulders are expressed only by a single stroke on each side, and the breast is lightly shadowed with single lines from left to right. The ground is entirely white.

Heighth, 1 *in.* 7-10*ths; width,* 1 *in.* 6-10*ths.*

Of this piece, which is etched with a strong point, and is very scarce, there are *four* impressions.

First impression. It is merely an unfinished sketch, and measures 2 *in.* 5-10*ths* by 1 *in.* 9-10*ths* at the top, and *two inches* at the bottom: it is of great rarity.

Second impression. It is more finished; the face, particularly about the chin, is more worked on; this impression is full of bur, and the plate is of the same dimensions as in the preceding state. It is extremely scarce.

Third impression. It is that which has been particularly described; the plate is reduced, and the bur cleared away.

Fourth impression. This differs only from the third, in having a zigzag line on the left shoulder effaced.

6.—A BUST OF REMBRANDT, WITH A FUR CAP AND DARK DRESS COARSELY ETCHED.

In this piece the strokes are broad and black. It is, however, undoubtedly the work of *Rembrandt,* and appears to be in his first manner. The head is seen in front, and is covered with a fur cap, which is higher on the right side than on the left. The hair is curled, but falls down on the right shoulder, and is short on the other side; the body is directed towards the left, from whence the light comes in. The ground is light, except a small part to the right, which is shadowed with the double stroke as high as the shoulders: it is extremely rare.

Heighth, 2 *in.* 6-10*ths; width,* 2 *in.* 4-10*ths.*

There are *two* impressions.

First impression. The plate is nearly an inch larger each way.

Second impression. The plate is reduced to the dimension in the detailed description.

7.—A PORTRAIT OF REMBRANDT, IN A TURNED-UP HAT AND AN EMBROIDERED MANTLE.

This portrait is designed with taste, and highly finished with a fine point; a good impression of it is very scarce. The head, which is seen nearly in front, is covered with a common hat, turned up over the left eye. The hair, which is very finely executed, appears on each side of the face, and on the left side hangs down to the shoulder; the body is directed to the left, and covered with a rich mantle, turned up with fur, and a little raised upon the right shoulder. Round the neck is a ruff, laced and plaited. On the left hand, are a band, a ruffle, and a glove: the light comes in on the right side. It is scarce.

Heighth, 5 in. 8-10ths; width, 5 in. 1-10th.

Of this piece there are *seven* impressions.

First impression. It is *presque unique;* only the head, hair, and hat, are expressed; the body is not made out. On the front of the hat, turned up, is a space entirely light.

Second impression. It is similar, except that the light in front of the hat is worked over: *presque unique.**

Third impression. In this, which is extremely rare, the mantle is engraved, but without embroidery; there is a light on the drapery covering the left arm; the ruff is without lace, and the back-

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* An impression of each of these states, cut nearly close to the head, the second with work in crayon by *Rembrandt*, were in the *Denon* Collection. An impression nearly the full size of the plate, in the second state, with the bust most spiritedly drawn in crayon, was also in the same Collection. The ruff and dress differ totally, the latter being without the heavy mantle. On the left, at top, is written "Æt. Aº. 24." and under the bust, in crayon, "*Rembrandt fecit*, 1631." This impression is in the collection of the editor.

ground is white, except a few irregular strokes in the right corner at bottom.

Fourth impression: more worked throughout; especially in the ruff, where the lace is defined; the background is still the same. At the top, on the left, is the monogram *Rt.* without date.

Fifth impression: still more worked; the date 1631 affixed to the monogram; the ground is the same.

Sixth impression: much more finished than the last; the back-ground covered with strokes in different directions, instead of being left light, as in the preceding impressions, and, upon the whole, it is superior to the preceding in beauty.

Seventh impression. This differs from the last in being yet more worked upon, and in having added, at the top, on the right, *Rembrandt f.* This impression is one of much vigour and effect.

There is also an impression, in which the back-ground has been erased, with a view to deceive inexperienced amateurs into a belief of its being the third impression. The name and date have disappeared with the background, and the whole work is dry and rotten.

M.de Clausin observes, that the first or trial proofs of *Rembrandt's* etchings, taken to ascertain their state, are always distinguished by a fine light, and spirited, yet rich work, though sometimes they are very slight.

8.—A HEAD RESEMBLING REMBRANDT, WITH FRIZZLED HAIR.

His distinguishing feature, a large broad nose, is particularly shewn; the hair is frizzled, as well on the crown of the head as on each side of the face, and falls on the shoulder. The beard is short and downy, with mustaches; the eyebrows are contracted, and the countenance has the air of grimace. The face is seen nearly in front, directed towards the left, and shadowed on that side. The shoulder is scarcely marked with a single stroke, but there is a shadow under the chin: the ground is white. It is etched in a good taste, and is scarce.

Heighth, 2 *in.* 6-10*ths; width,* 2 *in.* 4-10*ths.*

Of this there are *five* impressions.

First impression. The plate measures 3 *in.* 5-10*ths*, by 3 *in.*, and the work is light and fine : it is of the greatest rarity.

Second impression. The plate is reduced to the dimension first described, and the head is a little more worked on.

Third impression. The head is still more worked upon, particularly near the nose.

Fourth impression. The crown of the head is covered with strokes, and the shadows are strengthened.

Fifth impression. This is entirely retouched with the burin, and the hair behind shortened.

9.—A BUST OF A YOUNG MAN RESEMBLING REMBRANDT, THE EYES DEEPLY SHADED.

The head is uncovered, and the hair frizzled. The face is a three quarters, turned to the right, and shadowed on the opposite side. The eyes are very small, and so black as to be displeasing; the nose is large, and the mouth drawn together. The ground is shaded only on the left side. This piece, which is extremely rare, is without name or date. It has not succeeded in the biting, and is generally of a feeble effect.

Heighth, 3 *in.*; *width*, 2 *in.* 5-10*ths.*

10.—A BUST, RESEMBLING REMBRANDT IN HIS YOUTH, WITH AN AIR OF GRIMACE.

The head is uncovered, and shadowed on the left side; the face is a full front; the hair is frizzled, a little standing up : the eye-brows are depressed; and the lips contracted, with the appearance of grimace. The body is covered with a fur cloak, and turned towards the left. This print is distinguished by two small strokes, which are drawn nearly parallel, and cross the tuft of hair at the top of the head.

There are *two* impressions.

First impression. Extremely rare. To the left, within the two

strokes, is written *Rt.* 1630. The edges of the plate are very dirty, and it measures 3 *in.* by 3 *in.*

Second impression. Only the figures 30 of the date remain, the rest being entirely cut off, and the plate is reduced to 2 *in.* 9-10*ths* by 2 *in.* 4-10*ths.*

11.—A PORTRAIT OF REMBRANDT, WHEN YOUNG: HALF LENGTH.

The head is seen nearly in front, in a cap or toque. The arms are wrapped in a mantle thrown over the right shoulder, but the left elbow is exposed. The face and hair are shaded to the left; the body is little more than an outline, except a slight shade on the left. The back-ground is also shaded to the left of the head, and there are a few strokes towards the bottom, on the right side. It is very scarce.

M. de Clausin observes, that the early impressions of this print are on China paper, with bur; but that as the portrait is that of a youth, and the etching is in *Rembrandt's* latest manner, it cannot be his portrait, but more probably that of his son *Titus.* In the Museum at Amsterdam, is an impression of the plate, so wiped in the printing, as to leave only the face clear, which produces a strong effect. This, *M. de Clausin* also remarks, as having noticed, and thinks with the editor, that such impressions were doubtless taken by *Rembrandt* himself.

Heighth, 3 *in.* 3-10*ths; width,* 2 *in.* 8-10*ths.*

12.—A PORTRAIT OF REMBRANDT, IN AN OVAL.

This piece is coarsely scratched, in an irregular oval, bounded with a sort of chain work, of double triangular points. It is a full face, with a cap on. The effect is very strong; the light comes full on the left cheek, and on the lower part of the nose, which is very broad, and just catches his right cheek. The eyes, and the rest of the face, are in deep shade. The light likewise falls strongly on the body, between the left shoulder and the breast. The hair is thick

and frizzled. This print is extremely rare, and is by *Daulby* erroneously described as a bust of *Rembrandt's* son, *Titus*.

Heighth, 2 *in.* 5-10*ths*; *width*, 2 *in.*

There are *two* impressions.

First impression. This is without the dots or strokes which form the oval: it is *presque unique*, and may be found in the Royal Collection at Paris.

Second impression. It is that described.

13.—A BUST OF A YOUNG MAN WITH AN OPEN MOUTH, RESEMBLING REMBRANDT.

The portrait is seen almost in full face, turned to the left, and shadowed on the same side; the hair is frizzled, and stands up towards the top of the head; the mouth is open, and the under lip thrust out,—which gives the countenance the expression of pain. The garment is open at the top. The ground is white, except the bottom to the left, which is a little etched upon; and on the top, on the same side, is faintly written *Rt.* 1630. It is very scarce, especially a fine impression.

Heighth, 2 *in.* 8-10*ths*; *width*, 2 *in.* 4-10*ths*.

Of this piece there are *two* impressions.

First impression. This is extremely rare; the plate measures 3 *in.* 2-10*ths* by 2 *in.* 7-10*ths*, and is very dirty round the edges.

Second impression. The plate is cut to the dimension first described, and is more worked upon.

14.—A BUST RESEMBLING REMBRANDT IN HIS YOUTH, WITH A FUR CAP AND ROBE.

The head is seen in front, covered with a fur cap, which is highest on the right side. The robe is turned up with fur, and is open at the top, disclosing the shirt and collar: it is shaded on the left side. The ground is light, except some double strokes on the left, as high as the shoulder; and at the top, on the same side, is writ-

ten *Rt.* 1631. This print is scarce. It measures, including a small margin at the bottom of the plate, of 2-10*ths* of an inch, 2 *in.* 5-10*ths* by 2 *in.* 2-10*ths.*

15.—A BUST RESEMBLING REMBRANDT, WITH A MANTLE AND CAPE.

The head is a three quarters; the hair, as usual, is frizzled, and stands upright on the crown, though it comes so low on the forehead as nearly to reach the eyebrows. The face is directed towards the left, and is shaded on the same side: the body is wrapped in a cloak, with a cape which turns back, and is buttoned before, and the shirt is seen. The ground is shaded on the left side, towards the bottom. At the top, on the same side, appears *Rt.* 1631. This piece is scarce. It measures, including a margin at bottom of 2-10*ths* of an inch, and one on the left side of 1-10*th* of an inch—

Heighth, 2 *in.* 6-10*ths; width,* 2 *in.* 1-10*th.*

Of this bust there are *two* impressions.

First impression. It is as described.

Second impression. It has been retouched and strengthened, as well in the head as in the dress, and on the left side, the hair falls as low as the mouth. It has not, however, the character of *Rembrandt's* work, and is most probably retouched by another hand.

16.—A BUST VERY MUCH RESEMBLING REMBRANDT, WITH A ROUND FUR CAP.

The head is seen in front, covered with a high round fur cap, in the shape of a turban. The hair is short and curled; the shoulders are covered with a cloak, faced on the left with fur; the other side of this cloak is unfinished: the light comes full on his left cheek. Above, on the left, is written: *Rt.* 1631. This is a spirited etching, and in the early impressions the back-ground is dirty.

Heighth, 2 *in.* 5-10*ths; width,* 2 *in.* 2-10*ths.*

There is a copy of it reversed.

17.—A PORTRAIT OF REMBRANDT, WITH A SCARF ROUND HIS NECK.

This is a bust, the face nearly a full front, but the body turned more to the left. The light comes full on the lower part of the left cheek, and on the left shoulder; the rest of the face and figure is in shade. The head is covered with the usual cap, placed on one side; round the neck is a kind of scarf, which hangs down behind, and a small epaulette is seen on the left shoulder; the hair hangs loosely. The back-ground is white, except a few strokes at the bottom on the right, and some cross etchings on the left. In a margin of nearly half an inch, at the bottom, is written *Rembrandt f.* 1633.

Heighth, 5 *in.* 2-10*ths; width,* 4 *in.* 1-10*th.*

Of this print there are *four* impressions.

First impression. It is without the name and date, and is not so highly finished in many parts. It measures 5 *in.* 3-10*ths* by 4 *in.* 6-10*ths* and is extremely rare.

Second impression. Very rare: it is reduced to the size first mentioned, but is in other respects similar to the foregoing.

Third impression. This is more worked upon, and the name and date are added.

Fourth impression. This is still more finished, and is that first described.

18.—A PORTRAIT OF REMBRANDT, WITH A DRAWN SABRE, HELD UPRIGHT.

The figure is seen in front, with a richly ornamented turban: his hair is full and frizzled, and he wears mustaches: in his right hand he holds a glittering sabre; his habit is embroidered, and the top is enriched with ermine and a string of jewels. The back-ground is shaded on the left as high as the shoulder. At the top, on the same side, is written *Rembrandt f.* 1634.

Heighth, 4 *in.* 8-10*ths; width,* 4 *in.*

There are *two* impressions of this print.

First impression. It is less worked on, particularly in the shadows of the face and of one eye, which appear defective.

Second impression. The shadows and the eye are rendered more accordant; though a fine impression is rarely seen, where the work is in harmony.

19.—THE PORTRAITS OF REMBRANDT AND HIS WIFE.

Rembrandt is sitting on the right side of the print, before a table, on which he rests his left hand, holding a port-crayon, in the attitude of drawing; he wears a cap with a feather in it; his face is a full front, his body inclined to the left; his hair is frizzled, and he wears mustaches. To the left, behind the table, sits his wife; her face is turned a little to the right: the back of her chair appears. The background is white, except a few etchings between the lower part of the faces; in the left corner, at top, is written *Rembrandt f.* 1636. Fine impressions are known by the mellow effect of the shadows under the hat, and the uncleaned background.

Heighth, 5 *in.* 3-10*ths; width,* 4 *in.* 1-10*th.*

There are impressions, and they are very rare, in which the portrait of *Rembrandt's* mother is substituted for that of his wife: this was produced by covering the space where the wife's portrait was etched, with thin paper, leaving a blank in the impression, and then passing the plate, with the mother's portrait, on the blank space of the same impression, covering the head of *Rembrandt.*

20.—PORTRAIT OF REMBRANDT IN A CAP AND FEATHER.

This piece is executed in a good taste. It is nearly a full face, in the Mezetin cap, with a feather at the side. He has mustaches, and his beard is rather long and thin; the body is covered with a rich mantle, faced with fur, and embroidered, from under which the left arm is discovered, the hand being in the breast. The back-

ground is white, except a few cross strokes above the right shoulder. Towards the top, on the left, appears *Rembrandt f.* 1638. A fine impression, in which the shadows are harmonious, is very difficult to meet with.

Heighth, 5 *in.* 3-10*ths; width,* 4 *in.* 1-10*th.*

21.—PORTRAIT OF REMBRANDT LEANING ON A STONE SILL.

This piece is designed with taste, and is extremely well executed: it is a half-length, the face more inclined to a three-quarters than a full front. The hair is curled, hanging down on the shoulders, and he has long mustaches. The head is covered with the Mezetin cap, set on one side; the body is wrapped in a rich mantle, and is turned towards the left. His left arm is supported on a piece of stone work; the hand of that arm, on which is a glove, appears from under his mantle, and his right is placed upon his breast. The back-ground is white, except a few strokes near the bottom, to the right. In the left corner, on the top, is written *Rembrandt f.* 1639.

Heighth, 8 *in.* 1-10*th; width,* 6 *in.* 4-10*ths.*

Of this print there are *three* impressions.

First impression. The narrow band or fillet at the lower edge of the cap, does not extend over the hair at the right extremity: it has slight traces of bur on the breast. This is extremely scarce.

Second impression. The border of the hat extends over the hair on the right. The impression is rich in this state when well printed.

In Lord Aylesford's collection, an impression was said to exist, in which the cap was broader than in the subsequent impressions, as the outline would seem to indicate might have been the case. The editor learns from his Lordship that such is not the fact. Lord Aylesford possesses an impression of the *second* state, in which *Rembrandt* has indicated with crayon the intended alteration in the

band, and has made some additions to the stone work, and behind the figure; which, however, he has not executed in the third impression. This plate has been very well retouched.

22.—THE PORTRAIT OF REMBRANDT DRAWING.

In this portrait *Rembrandt* has laid aside the superb cap and feather, and represented himself as a complete Dutch character. This print is finely etched, and highly finished in his dark manner. It is a full front, half length; his head is covered with a narrow-brimmed hat, his garment is very plain, and open at the neck. He is sitting at a table, which is in the front of the print, and holds a crayon in his right hand, with which he is drawing on paper, placed upon a book, on which he rests the other hand. Upon the left side is a casement open, through which a landscape is seen at a distance. On a short screen, or scroll, hanging from the top of the window-frame, is written, *Rembrandt f.* 1648. It measures on the right side 6 *in.* 3-10*ths,* and on the left, 6 *in.* 1-10*th* by 5 *in.* 1-10*th.*

Of this print there are *ten* impressions.

First impression. It is extremely rare, and is a mere slight etching without effect.

The second is more worked upon, and the features are better defined.

Third impression. It is much more worked upon in the face, which is now very spirited and full of life. The bust is covered with bur, but the rest is of a grey tone, and the plate is quite uneven at the top, towards the left; the hands and sleeve are white. This is the finest state of the plate, and is of great rarity.

Fourth impression. In this the plate is cut even; the whole of the subject is worked up to a beautiful velvet-like tone, but some of the animation of the countenance is gone: the hands and the sleeve are still white.

Fifth impression. This is yet more finished; the hands and the sleeve are still white, but the name and date appear in the scroll.

Sixth impression. This is more shaded in the scroll and the win-

dow-sill: the left hand is shadowed with a slight single stroke. The print in this state is harmonious and beautiful.

Seventh impression. This differs considerably from the preceding; the right hand is shaded with a slight single stroke, but the cuff remains white. The desk he is drawing on is more shaded, and so is his dress; on the front of which, to the left, strong lines full of bur are drawn horizontally from left to right; the name and date also have some bur.

Eighth impression. In this, a landscape is seen through the window; the cuff is covered with very fine lines, and the left hand crossed with lines equally minute; the window-sill and the scroll are much more shaded.

Ninth impression. The head is retouched, but very skilfully; the dress has strong lines filled with bur on the right of the bust; the desk is almost covered with shading, as also the back of the book under the desk, so as to appear like one large volume: the scroll is so much in shadow as to render the name and date indistinct.

Tenth impression. This is wholly retouched, and the character of the head altered.

23.—A PORTRAIT OF REMBRANDT IN AN OVAL.

The face is a three-quarters, the body is turned to the right, and shadowed on the left, the hair is strong and curling, and he has mustaches. On the crown of his head is a light cap or turban, with a feather in front; he is dressed in a kind of Persian habit, which is fastened before with a clasp, and has on his breast an officer's gorget, over which is thrown a striped scarf. The ground is lightly shaded round the oval on the upper part, and is a little darker above his right shoulder. On the right side is written *Rembrandt f.* 1634. 5 *in.* 1-10*th* by 4 *in.* 2-10*ths.*

Heighth, 5 *in.* 1-10*th; width,* 4 *in.* 2-10*ths.*

Of this portrait there are *three* different impressions.

First impression. It is so extremely rare that not more than two

were known in Holland when *Gersaint* made his catalogue: viz. one in the possession of *M. van Leyden*, now in the Museum at Amsterdam, the other in that of *M. Le Conseiller Muilman* in the same city, now in *Lord Aylesford's* collection. There are in fact however four in existence; the two mentioned above, one in the royal collection at Paris, and the fourth, in the editor's collection, formerly that of *Baron Denon*. *Rembrandt* is discovered to the knee; his left hand holds a naked sabre, extending to the bottom of the plate, which measures 7 *in.* 9-10*ths* by 6 *in.* 4-10*ths*.

Second impression. There is a kind of square formed by an outline at each extremity of the oval, before the plate was cut to the latter shape.

Third impression. As described; it is extremely rare, the angles effaced and the plate quite oval.

There is a copy of this print reversed in the oval, and another in the square: the latter is by *Novelli* of Venice.

24.—PORTRAIT OF REMBRANDT WITH A FUR CAP AND LIGHT DRESS.

Rembrandt is seen nearly in full face, his body turned to the right, and the light coming from the left: a fur cap which he wears comes down nearly to his eyebrows. The lower part of the right ear is seen, and his hair curls down to the right shoulder. His dress is open in front, and edged with fur; the back ground is white, with the exception of a slight shade on the left, reaching from the bottom of the plate to the shoulder. At top, on the same side, is written *Rt.* 1630.

Heighth, 2 *in.* 4-10*ths; width,* 2 *in.*

Of this print there are *four* impressions.

First impression. It is very grey, from the defective biting of the plate. The ground of the plate and its edges are dirty, principally at top, where it is very patchy. Above the head, near the middle, is written *Rt.* 1630. This impression, which is in the

Amsterdam Museum, is probably unique, it measures 3 *in.* 7-10*ths*, by 2 *in.* 7-10*ths*.

Second impression. The plate is reduced to the usual size, but is unfinished, as in the previous state. At the top, on the left, is written *Rt.* 1630. It is extremely rare.

Third impression. This is more finished, and a shade is added in the back-ground behind the right shoulder. The monogram and date are more distinctly expressed, and the edges of the plate are still uncleaned.

Fourth impression. The plate is cleaned, as are the sides, and it is made even, as it is usually found.

25.—PORTRAIT OF REMBRANDT WITH FRIZZLED HAIR.

He is turned towards the right; the left side of the face is strongly shaded, and his frizzled hair falls on his left shoulder. His dress, slightly open at top, is edged with fur. The ground is white, a few strokes to the right at the bottom excepted.

Heighth, 2 *in.*; *width*, 1 *in.* 5-10*ths*.

There are *two* impressions,

First impression. The plate is larger, measuring 2 *in.* 4-10*ths*, by 2 *in.* 3-10*ths*. On the left, at top, is written *Rt.* 1631.

Second impression. The plate is reduced to the measure first described: the name and date are not seen.

26.—PORTRAIT OF REMBRANDT WITH SHORT CURLY HAIR.

He is seen nearly in full face, the body turned to the right from which side the light comes. His hair is short and curly, and his head is covered with a cap which inclines over his right ear; his mouth is screwed up. He wears a mantle, underneath which is a vest a little open at top, and tied with a ribband. The background is clear, a slight shadow of the figure on the left excepted. There is a margin at bottom.

Heighth, 3 *in.* 7-10*ths*, *including margin*; *width*, 2 *in.* 5-10*ths*.

There are *two* impressions.

First impression. Marked with the name of *Rembrandt* at full length, but very faintly, so as not to be visible except on very early impressions.

Second impression. On the left, at top, is written *Rembrandt,* but it is not the hand of the master.

There is a copy of this print reversed, by *Jacques Hazard.*

27.—PORTRAIT OF REMBRANDT WITH FRIZZLED HAIR.

This portrait, resembling No. 1, is seen in full face, and the light comes from the left. The body is turned to the right; his hair, a tuft of which rises over the left eye, is much frizzled; a shadow passes across the eyes, so that they are very imperfectly seen; his dress has a white collar. The background is slightly shaded on the left, from top to bottom, but the shadow on the right only reaches to the height of the shoulder. At the bottom is a small blank margin in the plate, measuring about 7-10*ths.*

Heighth, 3 *in.* 6-10*ths, including the margin; width,* 2 *in.* 9-10*ths*

28.—PORTRAIT OF REMBRANDT, CALLED "L'HOMME A TROIS CROCS."

This little portrait, classed by *Gersaint* among the fancy heads, No. 297, and by *Bartsch,* No. 319, is, no doubt, as *De Clausin* observes, a portrait of *Rembrandt,* as the likeness is strong. It is very well etched, and is scarce; the figure is seen nearly in front, turned a little to the right. He wears the usual cap, his face is round, and he has mustaches, and a small tuft just under the lower lip. His hair is short and curly; he wears a dress turned up with fur, and his neck is bare: the background is white.

Heighth, 2 *in.; width,* 1 *in.* 7-10*ths.*

Of this there are *four* impressions.

First impression. Extremely rare; the plate about 4-10ths of an inch higher. The mantle on the right shoulder is white, and the head, the cap, and the fur, are not so much worked upon as in the second impression.

Second impression. The plate reduced, and a little more worked on.

Third impression. Part of the dress in the left corner, and the cap, are still more worked upon ; the slight shadow in the background to the height of the right shoulder is effaced.

Fourth impression. The hair is retouched, and the lower rim of the cap is of a different character.

29.—PORTRAIT OF REMBRANDT, FULL FACE, LAUGHING.

This portrait, much resembling *Rembrandt* when young, is spirited and well executed. The body is turned to the right, but the face is a full front; the head is covered with a cap, the face is round, the hair short and curling, seen over the forehead, and the nose is large. The upper teeth are discovered, by the action of the mouth in laughing. His habit is buttoned, and round his neck is a cravat untied, one end hanging over the top of his garment before, the other falling behind over his right shoulder. The light comes in on the right; and in the background, to the left, are a few slight strokes above the shoulder. Near the top, on the same side, is written *Rt.* 1630. This print is scarce.

Heighth, 2 *in.; width,* 1 *in.* 6-10*ths.*

There are *two* impressions.

First impression. Lightly etched, but spirited, and of a good tone.

Second impression. More worked on, and entirely retouched, principally in the mantle.

30.—PORTRAIT OF REMBRANDT WHEN YOUNG; A BUST.

This has been usually called the portrait of *Titus, Rembrandt's* son, but is more probably that of the artist himself, when young. *Bartsch* quotes the date upon it as 1639, but it is 1629, as will be seen on a careful examination : *Rembrandt* would in that case have been about the age at which he has here represented himself,—namely, twenty-three. It is etched in a hard, coarse manner : the hair is frizzly and in disorder, and some portion of it falls on the left shoulder. The body is turned a little to the right, on which side it is light ; and the dress has a cape. The background is clear, except a few scratchy strokes on the left. On the same side, in the corner, at top, is written in reversed characters *Rt.* 1629. *Bartsch*

and *Daulby* state that it was considered by some to be etched on pewter. *M. De Clausin* thinks that it is executed with a metal pen, as the work shews many double lines, parallel to each other, made with a single stroke of the instrument used. It is very rare; an impression of it is in the Dutch Museum at Amsterdam. *Bartsch* has placed this among the fancy heads, No. 338. It appears in *P. Yver's* Supplement, No. 133, and in *Daulby's* translation.

Heighth, 6 *in.* 9-10*ths; width,* 6 *in.* 1-10*th.*

31.—PORTRAIT OF REMBRANDT IN AN OCTAGON.

This head is well designed, and strongly resembles *Rembrandt* when young. It has on a fur cap, and the hair is frizzled. In the background, which is clear on the left, may be read, though with difficulty, *Rt.* This print was placed by *Bartsch* among the fancy heads, No. 336, and appears in *Yver's* Supplement, No. 131, and in *Daulby's* translation of it.

Heighth, 1 *in.* 7-10*ths; width,* 1 *in.* 5-10*ths.*

32.—PORTRAIT OF REMBRANDT ON A HIGH AND NARROW PLATE.

The description of this print is entirely taken from *M. De Clausin's* Catalogue. It is said perfectly to resemble *Rembrandt* towards the middle of life; it is engraved very slightly, and is but little shaded. He is seen in front, and wears a cap, the end of which comes down on the right; the face is round, with a few indications of beard below, and on each side of the nose, and both ears are seen. Above his dress appears his shirt-collar; he is seated in a chair, the back of which is seen with difficulty, and seems in the attitude of a person drawing. At the bottom, on the left, is engraved very faintly, *Rembrandt f.* 1645. One impression of this print, which is extremely rare, was in the celebrated collection of *Mr. Barnard,* and was on China paper. *M. De Clausin* thinks, from the dimension of the print No. 11 in *Gersaint's* Catalogue, rejected by *Bartsch,* and from the other recollections he retains, that this print mentioned by *Gersaint* is the same with that now described. *Basan* has copied this piece, and has written underneath, "*Rembrandt gravant une planche.*"

33.—PORTRAIT OF REMBRANDT WITH HAGGARD EYES AND A MUTILATED CAP.

The cap is of the usual sort, but the top of it is cut off by the boundary of the plate; the body, which is only sketched, is turned to the left, from whence the light comes in; the head, which looks upward, is turned to the right, and is nearly a full face. The countenance, and particularly the expression of the eyes, which are round and staring, is that of a person seized with terror. He has thin mustaches, and a small tuft of beard, and his mouth is a little open. The background is very lightly shaded on the left, from the bottom half way upward. This head is etched with spirit, and with a fine point. On the breast is written *Rt.* and the date, which is 1630, but it cannot easily be made out. This print is classed by *Bartsch* among the fancy heads, No. 320, and by *Gersaint* and *Daulby* is placed in the same class, No. 298. It is scarce, and a fine impression of it is very seldom found.

Heighth, 2 *in.; width,* 1 *in.* 7-10*ths.*

In *Marcus's* Catalogue mention is made of a very scarce impression, which is 2-10ths of an inch larger than that which is described.

34.—PORTRAIT OF REMBRANDT WHEN YOUNG, WITH FRIZZLED HAIR AND STRONGLY SHADED.

He is placed on the right of the print, on which side the light comes in. The right side of his face is strongly shaded; the hair is frizzled and thick, and falls on the right shoulder, and on the upper lip is a mustache. His cloak is light on the top of the left shoulder. The background is shaded, except in the left corner, at the bottom, which is white, and where is written *Rt.* The plate appears to have been too much eaten by the aqua fortis: this probably induced *Rembrandt* to destroy it, as impressions are rare in the extreme.

Heighth, 2 *in.* 7-10*ths; width,* 2 *in.* 6-10*ths.*

This print is placed by *Gersaint* and *Daulby* in the class of fancy heads, Supplement, 127; by *Bartsch* in the same class, No. 332, and by *De Clausin* in the same class, No. 324. The latter, in the Supplement to his Catalogue, (Paris, 1828) has, however, introduced it among the portraits of *Rembrandt.*

There are *two* impressions of this print.

First impression. The right side of the face strongly shaded, has no reflection of light, and the edges of the plate are irregular and dirty.

Second impression. The shade on the right side of the face is not so dark, and there is a light on the edge of the cheek. The monogram *Rt.* is visible; the edges of the plate are less irregular and dirty.

It is to be found in both states in the Museum at Amsterdam.

SECOND CLASS.

SUBJECTS FROM THE OLD TESTAMENT.

35.—ADAM AND EVE.

They are represented naked in Paradise; *Eve* appears standing in the front of the print, with the forbidden fruit, of which she persuades *Adam* to eat; *Adam*, who is standing to the left, seems to refuse the fruit, and to remonstrate against the crime. To the right is the trunk of a tree, upon which *Satan* is represented, under the figure of a large winged serpent, holding another apple in his mouth. In the remotest part of the landscape, towards the right, an elephant is discovered. *Rembrandt's* skill, as *Daulby* observes, in expressing naked figures, was very defective: it is indeed a miserable representation of our first parents. In the margin of the print is written *Rembrandt f.* 1638.

Heighth, 6 *in.* 4-10*ths; width,* 4 *in.* 6-10*ths.*

There are *two* impressions.

First impression. A trifling space is left light in the inner part of the thigh of *Eve.*

Second impression. This light is worked over.

36.—ABRAHAM ENTERTAINING THE THREE ANGELS.

Near the door of the Patriarch's house the angels are seated at table, while *Abraham* is standing at the foot, with a vase in his hand, ministering to his guests, who are not represented with that youth and light appearance supposed to be consistent with their character; the individual in front has a very Jew-like appearance, and

the one on the right looks like an old man. The Patriarch holds a cup in his right hand, as intending to drink. *Sarah* is discoverd listening at the back of the house-door, and appears to smile at the promise which she is supposed to hear the angels make to *Abraham* of a son. Behind them is a boy drawing water out of a well. The background is filled up with trees. To the left, at the bottom, is discovered with some difficulty, *Rembrandt f.* 1656. This subject is one of the artist's later performances.

Heighth, 6 *in.* 7-10*ths ; width,* 5 *in.* 2-10*ths.*

The early impressions of this print, in which no variation has yet been met with, are full of bur, and when on India paper, are very effective. The print itself is not rare, and is frequently seen fine.

37.—ABRAHAM SENDING AWAY HAGAR AND ISHMAEL.

In this piece the buildings as well as the figures are extremely well executed, in a rich style of composition. *Abraham* stands with his right foot on the first step, at the door of the house. *Hagar* and *Ishmael* are just departing from him; the former, with her face nearly covered, appears to be weeping. *Sarah* is leaning through a window, pleased at their departure. *Isaac* is seen within the door, from which a dog is descending the steps; at the top, to the right, is written *Rembrandt f.* 1637.

Heighth, 5 *in.; width,* 3 *in.* 7-10*ths.*

Fine impressions are difficult to procure; they may be known by the uncleaned edges of the plate.

38.—ABRAHAM WITH HIS SON ISAAC.

Rembrandt has chosen for this subject the moment in which *Isaac* asks his father, where is the offering? *Abraham* is represented as explaining to him the command which he had received from heaven. His right hand is upon his breast, and with his left he points upwards. *Isaac* stands before him to the right, in the attitude of attention, sustaining with his hands a faggot which he is

supposed just to have taken from his shoulder, and placed with one end upon the ground. To the left is a fire-pot, with lighted embers in it. At the bottom, on the left, is written *Rembrant*, 1645, the *d* being omitted.

Heighth, 6 *in.* 1-10*th*; *width*, 5 *in.*

Of this print, which is arched, there is a good copy reversed, without name or date.

39.—ABRAHAM'S SACRIFICE.

Abraham is in the middle of the piece; in his left hand he holds a sacrificial knife, and with his right he covers the eyes of his son *Isaac*, who is kneeling, and leans over his father's right knee. The angel is seen behind *Abraham*, and arrests both his arms. On an altar a vessel is placed to receive the blood of the victim; on the left are a turban and some drapery; to the right, below the summit of the mountain, are seen his attendants in waiting, with a laden ass; and at a distance two travellers are coming down a hill. This piece is executed with spirit, and is the companion to No. 36. At the bottom, to the right, is written *Rembrandt f.* 1655; the *d* is written backwards, as is likewise the 6.

Heighth, 6 *in.* 2-10*ths*; *width*, 5 *in.* 2-10*ths.*

Of this there is a copy reversed, without *Rembrandt's* name or the date, apparently by the same person who copied the last print.

40.—FOUR PRINTS FOR A SPANISH BOOK.

These prints are all etched on one plate, an impression of which is very rarely to be met with entire. At the left corner, at the bottom, below the subject of the first, second, and third, and within that of the fourth, is written *Rembrandt f.* 1655. The book is written by *Manasseh Ben Israel*, a Jew, whose portrait is likewise prefixed to the work, and is classed among the portraits in the present Catalogue. The title of it is—"*Piedra gloriosa ò ôa la estatua de Nebucadnezar, Amsterdam*, 1655;" in 12mo.

Jacob's ladder is the subject of the *first* of these pieces. In the upper part of the print several angels are represented on a ladder, encircled with a glory; and *Jacob* is seen through the rounds of the ladder, lying on the ground on his back, asleep, his head leaning on his left hand, and his staff under him near his feet.

The combat of *David* with *Goliath* is the subject of the *second*. *David* is placed on the right, and *Goliath* on the left of the print, in a cuirass and helmet, and has a shield on his right arm: *David*, a very heavy Dutch youth, is preparing to use his sling. The two combatants are on higher ground than the army, the heads of the soldiers being but just discovered over the foreground.

The image which *Nebuchadnezzar* saw in his dream, is the subject of the *third*.

The vision of *Ezekiel* is the subject of the *fourth* and last of these pieces. At the top of the print is a glory, in the midst of which is the Deity, surrounded with angels, who are engaged in acts of adoration; and at the bottom are the four animals described by the prophet.

The plate, when entire, measures 11 *in.* by 6 *in.* 2-10*ths*.

There are *two* impressions of it.

First impression. This differs in having the subject of *Jacob's* ladder so full of bur, that the figure of *Jacob* and the ladder are scarcely visible. In *Nebuchadnezzar's* dream, the trunk of the statue appears in the air, and detached above the legs, which are falling towards the left; below, appears the pedestal, and to the right, are some rays or strokes, disposed in angles.

Second impression. This is clearer in the subject of *Jacob's ladder;* the figure of *Jacob* and the ladder are more distinctly seen. In the dream of *Nebuchadnezzar* the limbs of the statue are attached to the trunk, and separated only at the angle. At the right

corner, at bottom, a globe is half seen, and a stone from the rock striking the statue on its iron and clay feet, breaks it to pieces. Over the head of the statue are slight portions of a circle, to indicate a niche; the pedestal below is of a different form from that in the first. In the fourth subject, the bur is less full, rendering it very similar to what it appears in that subject after the plate was cut as mentioned below. An impression of the print in this state is in the British Museum.

Of the whole plate, in either state, very few impressions have been taken.

In both states of the entire plate, the subjects cut into four parts are to be met with.

The first subject measures	4 in. 2-10ths	by 2 in. 3-10ths.
The second	4 in. 2-40ths	by 2 in. 9-10ths.
The third	3 in. 9-10ths	by 2 in. 7-10ths.
The fourth	4 in.	by 3 in.

The plates themselves, were subsequently cut into four parts, of measurements very nearly similar to the cuttings. There is always, therefore, much confusion in arranging the subjects according to their real state of priority.

The variations in the plates after being thus cut are as follow:

First subject. The bur is in the greater part worn away, and the work appears flat and vapid.

Second subject. The face and cap of *David* are more worked upon.

Third subject. The names of different nations are engraved on the statue; on the forehead, *Babel;* on the upper part of the right arm, *Persi;* on the upper part of the left, *Medi;* on the navel, *Græci;* along the right leg, *Romani;* and on the left leg, *Ma-*

hometani. The drapery round the head is larger, and reaches almost down to the eyebrows; and the ear, seen in the other impressions, is no longer visible.

41.—JOSEPH TELLING HIS DREAM TO HIS BRETHREN IN THE PRESENCE OF HIS FATHER AND MOTHER.

This piece, though etched with a very light hand, is highly finished. *Jacob* is sitting in an elbow chair on the left; he seems extremely attentive to the recital of *Joseph,* who appears in the middle of the piece, in an attitude expressive of the words he is uttering: "Behold, we were binding sheaves in the field, and lo! my sheaf arose, and also stood upright; and behold your sheaves stood round about, and made obeisance to my sheaf." Farther off, to the left, there appears a bed, the curtains of which being drawn, discover *Rachel,* the mother of *Joseph,* lying in it. One of his sisters is sitting to the right, with her back to the spectator, and a book open in her hand. *Joseph's* brethren are in the background, one of them in a turban; another to the right, who is next to *Joseph,* turns his head from him, in great contempt, at the idea of making obeisance to his younger brother. On a stove, under *Jacob's* chair, is written, though scarcely legible, *Rembrandt f.* 1638."

Heighth, 4 *in.* 4-10*ths; width,* 3 *in.* 3-10*ths.*

Of this piece there are *two* impressions.

First impression. It is very scarce: the curtains at the feet of the bed, the door, the head of the person in the turban, and in general almost all the heads in the background, are much lighter than in the second impression, and the effect is better.

Second impression. All the parts mentioned as light in the preceding impression, are shaded.

42.—JACOB LAMENTING THE SUPPOSED DEATH OF JOSEPH.

To the left of the print, *Rebecca* is standing upon the step of the door, which is open, in an attitude of distress, with her hands joined

together. *Jacob,* sitting at her feet, and lifting up his hands, expresses the sudden sorrow that seizes him, upon the sight of *Joseph's* coat, which is displayed before him by the two brothers *Simeon* and *Levi,* who bring an account of his death. One of them points with his left hand towards the place where they say *Joseph* had perished. A little to the right of the middle of the plate, on the ground, is written *Rembrandt van Ryn. f.* This piece, however small, is regarded as one of the best performances of this master.

Heighth, 4 *in.* 2-10*ths; width,* 3 *in.* 2-10*ths.*

There is so good a copy of the same size, with the figures in the same direction, that it may be mistaken for the original, though the heads are not so expressive. The following distinction may, however, point out a perceptible difference. In the door-case, above the shoulder of *Rebecca,* is a joint in the stone, which, in both, is carried on till concealed by the door. In the original, a stroke of the same thickness, and about the twelfth of an inch in length, appears under the other stroke, on the wall, up to the door, above the head of *Rebecca*: it is also a very little less in heighth, and a trifle wider than the original.

There is another copy, a reverse, of the same size.

43.—JOSEPH AND POTIPHAR'S WIFE.

Rembrandt has not treated this subject with that decency which is due to the sacred source from whence it was derived. The wife of *Potiphar* appears naked up to the waist, reclined in a lascivious posture upon a bed, the curtains of which are drawn up at the head, and the bed clothes are thrown off her in great disorder; part of the quilt, which is embroidered, resting upon the floor. She holds *Joseph* by his garment, who turns from her, and endeavours to make his escape to the left. There appears, below *Joseph's* foot, *Rembrandt f.* 1634.

Heighth, 3 *in.* 6-10*ths; width,* 4 *in.* 5-10*ths.*

44.—THE TRIUMPH OF MORDECAI.

Mordecai is conducted in triumph by *Haman* in the midst of the people, mounted on the king's horse, and arrayed in royal apparel, with a sceptre in his right hand. He is at the king's gate; through which, at a distance, is seen a round temple. *Haman,* who appears in front, extends his arms, and seems to proclaim: "Thus shall it be done to the man whom the king delighteth to honour." To the right, king *Ahasuerus,* with his queen *Esther,* are looking out of the palace. A concourse of people attend, who appear affected with respect and admiration. This piece is executed in a good style, and is full of work. It is esteemed one of the most beautiful prints of the master.

Heighth, 6 *in.* 9-10*ths; width,* 8 *in.* 4-10*ths.*

The early impressions of this subject are distinguishable by the fulness of the bur on the right side, and in the central groupe.

45.—DAVID ON HIS KNEES.

David (who is known by his harp, which lies on the floor) is represented in his shirt and night-cap, praying on his knees, with his elbows on the side of the bed, and his hands raised and joined together; he is turned towards the left. Among the etchings on the ground, is to be read, with some difficulty, *Rembrandt f.* 1652. This piece is not well executed, and possesses but little taste; it is also common.

Heighth, 5 *in.* 6-10*ths; width,* 3 *in.* 7-10*ths.*

46.—TOBIT BLIND.

Tobit, who is blind, is represented walking with a stick, and groping with his right hand to find the door, in order to go out to meet his son *Tobias,* on his return from *Rages* of Media: at his foot, a dog is fawning upon him. In the back view, to the right, is the fire place, with several fish hung to dry; near it stands a chair, and behind the old man is a wheel, which appears to have

been thrown down by him. In the dark ground in front is written, *Rembrandt f.* 1651.

Heighth, 6 *in.* 4-10*ths; width,* 5 *in.* 1-10*th.*

47.—TOBIT BLIND.

He is habited like a Jew, in a fur cap and wears slippers. He is directed towards the left, and seen nearly from behind, leaning upon a staff with his left hand, and with his right groping for the door before him. This little piece is very scarce: it is classed by *Gersaint, Daulby, Bartsch,* and *De Clausin,* among the fancy pieces; but it is conceived that there can be no doubt of the subject.

Heighth, 3 *in.* 1-10*th; width,* 2 *in.* 1-10*th.*

There are *three* impressions of it.

First impression. It may be reckoned as *presque unique*: it measures 3 *in.* 2-10*ths, by* 2 *in.* 7-10*ths.* In it, some parts of the drapery are less shaded; the slippers are quite white, as is also the upper part of the door. There are etchings in the background, indicating architecture between the feet, and from the stick to the garment, which were afterwards erased.

Second impression. The size is reduced: the upper part of the door is light, and it is extremely rare.

Third impression. The door and the figure are more shaded with coarse strokes.

48.—THE ANGEL ASCENDING FROM TOBIT AND HIS FAMILY.

The angel *Raphael* is represented as ascending from *Tobit* and his family, after having revealed himself, upon their offering him half their substance, as an acknowledgment for the services which he had rendered to *Tobias* in his expedition, and the restoration of sight to his father. The subject is treated in a singular manner. *Rembrandt* has chosen the moment in which the angel (of whom no more than the lower limbs are discovered) is ascending to Heaven, rays of light issuing from him. Beneath him is a large trunk, open, with the baggage that had served in the expedition to the

country of the Medes, which *Tobias* had just performed, in company with the angel. A servant is sitting by it, and holds the ass that had carried it by the bridle, in his left hand. Above his left knee, a figure is discovered at a distance. In the middle of the piece, *Tobias* is prostrating himself; and at his side is a dog, by which he is always distinguished. Behind him is his wife *Sara*, upon her knees, with her arms lifted up; and his mother *Anna* standing with looks of astonishment, and both her hands raised and extended before her. His father *Tobit* appears to the left, in front, kneeling, with his hands joined together. A servant is looking through a window; and two others are at the door; one of whom is carrying two waiters with a jug. On the left side appears part of a flight of steps, which lead up to the door of the house. On the ground is written *Rembrandt f.* 1641.

This piece is designed with taste, is very well executed, and produces a good effect.

Heighth, 4 *in.* 1-10*th; width,* 6 *in.*

There are *three* impressions.

First impression. The head-dress of *Sara* is clear, without any work. It is stated by *De Clausin, (Supplement,* pp. 11, 12) to be so rare, that he had only known of one impression, that in the collection of *M. Robert,* at Paris.

Second impression. The head-dress of the wife of *Tobias* is covered with single strokes of dry point, drawn diagonally from left to right: on the right shoulder of *Tobias,* is an ornament or slight embroidery; and on his right sleeve are two buttons faintly expressed: his face and neck are more worked upon.

Third impression. It is feeble: has additional work on the back of the trunk containing the baggage; and a slight shadow to an irregularity in the foreground, at the left corner, formed by a few very light strokes drawn towards that corner.

THIRD CLASS.

SUBJECTS OF THE NEW TESTAMENT.

49.—THE ANGEL APPEARING TO THE SHEPHERDS.

This is a night-piece. In the middle, a bridge is discovered; and on the right some trees and shrubs spring from a bank. At the top, to the left, appears a luminous space, in which a great number of cherubs are seen. Below them, is an angel standing upon a cloud, with his left hand raised towards Heaven, revealing to the shepherds the birth of our *Lord.* They appear to be astonished and terrified at the sudden light that bursts upon them; even the cattle express their fear by flight. The glory illumines the figures, the cattle, and part of the foreground, and likewise catches the extremities of the trees. On the right at the bottom is written *Rembrandt f.* 1634. This is an exceedingly fine print, and produces an admirable effect. A good impression is scarce.

Heighth, 10 *in.* 2-10*ths; width,* 8 *in.* 6-10*ths.*

There are *four* impressions.

First impression. This may be considered as *presque unique:* the trunk of the principal tree is entirely white, as is the sky, and the angels and cherubs are only traced with the point. The lower part of the print is also blank, and the figures and cattle are only traced. The landscape in the back-ground and the horizon are dark. In this state it appears in the *British Museum,* and in the collection at Dresden.

Second impression. It is finished, except the wings and robe of the

angel, which are not shaded, and the trunk of the tree in the middle, the top of which is white: the background and the horizon are very dark, as in the first. This is probably unique, and was in the *Denon* Collection.

Third impression. This is similar to the second, except that all the dark landscape, and the sky round it, are burnished much brighter; and the figures nearest the recess in the foliage are slightly worked on. This impression is in the Museum at Amsterdam.

Fourth impression. The light on the trunk of the tree is extinguished by dry-point; the angel's wings and robe are shaded, as are the men and cattle, the ground around them, and the foliage to the right, just above their heads. This is the usual state of the plate; but in the later impressions of it all the awful and sublime effects of the chiaro-scuro are nearly lost.

50.—THE NATIVITY, OR ADORATION OF THE SHEPHERDS.

This print exhibits the inside of a stable, in the middle of which the *Virgin Mary* is sitting with the infant *Jesus* in her lap; *Joseph* is on her left hand, sitting on the edge of a wheel-barrow, which is overturned. Behind him are two oxen in their stalls: to the left are several shepherds, looking at the infant over a barricade. The whole subject receives light from a lamp placed over the head of the *Virgin*. This piece is lightly etched. At the bottom is written *Rembrandt f.*

Heighth, 4 *in.* 1-10*th*; *width,* 5 *in.* 1-10*th.*

There are *two* impressions.

First impression. It has several white spaces towards the top, on the right; probably produced by failure in biting. This impression was in the *Denon* collection.

Second impression. It is as described in detail.

This print has been retouched in the dark manner, to amuse the over-curious in impressions.

51.—THE ADORATION OF THE SHEPHERDS: A NIGHT-PIECE.

This piece is executed in *Rembrandt's* dark manner. The holy family form a group in the right corner; the *Virgin,* resting her head on her right hand, is watching over the infant, which lies sleeping before her. *Joseph* sits with a book open in his hands. The cause of the light which falls upon this group is concealed from view. On the left side two oxen are discovered; and, nearer the middle, are the shepherds, one of whom is standing with a lantern in his right hand.

Heighth, 5 in. 8-10ths; width, 7 in. 8-10ths.

Of this print there are *three* impressions.

First impression. This is the darkest and most obscure, the figures, except the man who carries the lantern, being scarcely distinguishable. There is no distinguishing the stall in this impression, but the background is perfectly uniform and dark.

Second impression. There appears above the head of *Joseph* a stall formed with planks, placed horizontally, and fastened to upright stakes or posts, the ends of which appear above the planks. *St. Joseph's* face and bonnet are a little altered; the latter is not quite so high, and appears of a coarse fur.

Third impression. It is retouched at the bottom, and in the figure of the man holding the lantern. *St. Joseph's* bonnet is again altered.

52.—THE CIRCUMCISION.

The subject is treated in a very singular manner. The *Virgin* sits near the middle of the piece, and is praying. *Joseph* sits near her, and holds the child on his knee. There are several spectators, who are very attentive to the ceremony. The rays which fall from above, illuminate three-fourths of the print; the rest, to the right, is in chiaro-scuro. On the left stands a ladder, at the foot of which lies a cask, and at the side hangs a net. Above the net, in the corner, is written *Rembrandt f.* 1654, and the same again below the net.

Heighth, 3 in. 7-10ths; width, 5 in. 7-10ths.

There are *two* impressions of this piece.

First impression. It has several white spaces, particularly in the middle, towards the top, where the aqua-fortis has failed.

Second impression. It is rendered perfect in the places deficient in the first.

53.—THE CIRCUMCISION.

This beautiful little piece is highly finished, in a very good taste, and the chiaro-scuro has a great effect. Two pontiffs appear in the middle of the print, and he that is on the left holds the infant on his knees, while the other, who is habited in a cope, and sits to the right in a folding chair, circumcises him. In the front, to the right, the *Virgin* is represented kneeling; and, on the opposite side, is another person in the same attitude. The *Virgin* is covered with a veil, and praying, with her hands lifted up; over her, *Joseph* is seen standing, in an inclined posture, with his hands joined, and looking with great anxiety towards the child, whose head is encircled with a glory. Higher on the left side appears an altar, upon which is placed a smoking vase; and at the side of it a Levite, in an erect posture, who holds a crozier in his left hand.

Heighth, 3 *in.* 5-10*ths; width,* 2 *in.* 5-10*ths.*

54.—THE PRESENTATION OF JESUS IN THE VAULTED TEMPLE.

To the right appears *Simeon,* kneeling, with the infant *Jesus* in his arms; the *Virgin* is also kneeling before the prophet, and, over her, *Joseph* is seen standing, holding a pair of doves. A ray of light, proceeding from the left corner, falls on the child. Several men and women stand behind, who appear attentive to the ceremony. In the middle of the piece is *Anna,* the prophetess, with a crutched stick in her hand; and the holy dove appears hovering over her head. In front, to the left, are two Jews standing conversing together: at their feet sits a rough dog. The back view is the

inner part of the temple, where many Jews are assembled. This piece is scarce, but the effect is not considerable.

Heighth, 8 *in.* 4-10*ths; width,* 11 *in.* 5-10*ths.*

There are *four* impressions.

First impression. It is extremely rare; *Simeon's* head is uncovered; his drapery is much lighter, as is likewise the *Virgin's,* but the figure of *Joseph* is much darker than in the second impression, and his beard is larger.

Second impression. Simeon's head is covered with a calotte, or leather cap, his robe is much more worked on, and the beard of *St. Joseph* is shorter.

Third impression. The rays which descend from left to right, the vault of the temple, and the pillars behind *St. Joseph* are expressed by a hard line.

Fourth impression. St. Joseph wears a turban.

55.—THE PRESENTATION, IN REMBRANDT'S DARK MANNER.

This subject is treated very singularly, and the piece is executed in an equally singular style, the effect of which is very striking. On the right side of the print, the High Priest appears sitting on a throne, elevated on some steps; the infant *Jesus* is presented by *Simeon,* kneeling; who, as well as the infant, has a glory round the head. The *Virgin* and *Joseph* are kneeling on the left side, and in the middle is another priest, in a cope, standing, holding in his hand a crozier, richly ornamented. On each side is a single spectator of the ceremony, looking over the front of a gallery, which extends from pillar to pillar. It is very scarce.

Heighth, 8 *in.* 3-10*ths; width,* 6 *in.* 4-10*ths.*

In the early impressions of this piece, there is so much bur, that the *Virgin* and *Joseph* are but confusedly seen; and the whole of the print is much darker than in the ordinary impressions. Those on India paper, with the bur, are greatly esteemed.

56.—THE PRESENTATION, WITH THE ANGEL.

This piece is lightly etched, and the background in general is too faint, the aqua-fortis not having well succeeded. The whole subject is towards the right of the print. The *Virgin* is near the middle, and *Joseph* is on her right hand, both kneeling before *Simeon,* who is sitting, and holds the infant in his arms. Above the *Virgin* is seen *Anna,* the prophetess, with her hands joined together; an angel with expanded wings appears over her left shoulder, looking full in her face, and with his left hand pointing towards the child *Jesus.* In this group are several spectators; and above, (behind them) is an extensive flight of steps, leading to an inner part of the temple, with many persons ascending them. To the left, appears the hinder part of a cripple, with a wooden leg. In a margin, at the bottom, is written *Rt.* 1630. It is scarce.

Heighth, 4 *in.; width,* 3 *in.*

There are *two* impressions.

First impression. It is extremely rare, and is 4 *in.* 8-10*ths.* in heighth, in consequence of having at the top a blank margin. Impressions in this state are in the British and Amsterdam Museums.

Second impression. The margin at the top is cut, reducing the print to the size first described.

57.—THE FLIGHT INTO EGYPT: A SMALL PRINT.

This piece is well designed and executed, but it is difficult to meet with a good impression. The holy family are crossing towards the left. *Joseph* has a staff in his left hand, and holds the bridle of the ass in his right, which he pulls towards him, to make the beast mount a little eminence. The effort which the ass makes to ascend is admirably expressed. The *Virgin* sits on the ass, with the child on her lap: the baggage is behind her; in the front of which are fastened a mallet and a saw. To the left, is the trunk of a large

tree, and some other trees are in the distance. In the slip at the bottom, is written *Rembrandt inventor et fecit,* 1633.

Heighth, 3 *in.* 5-10*ths ; width,* 2 *in.* 4-10*ths.*

Of this there are *two* impressions.

First impression. This is lightly and delicately etched ; and the ground, being not cleaned, appears tinted.

Second impression. It is more worked upon, and the outline is retouched in a hard manner, so as to render the effect disagreeable.

58.—THE FLIGHT INTO EGYPT : A NIGHT-PIECE.

In this piece the holy family are likewise travelling to the left. *Joseph* appears behind the ass's head, and carries a lantern in his right hand, which illuminates the subject. The *Virgin* is riding on the ass, with the infant covered up on her lap. A bottle hangs on the ass's shoulder, and behind the *Virgin* is the luggage, in a covered basket : to the right, a tower on a hill is perceived.

Heighth, 5 *in. ; width,* 4 *in.* 4-10*ths.*

Of this print, *Marcus* had *eight* impressions, all varied in their effects. *Gersaint* mentions *three* only, and the Supplement enumerates *six.* There are, however, *four* only, essentially different.

First impression. It is extremely rare, and is little more than the etching, without being worked upon by the graver. The group is almost wholly enlightened, and the rays which proceed from the lantern are strong and much diffused. The trees on the left, with the tower on the hill, to the right, and the sky above it, are all readily discriminated. The two hinder legs of the ass are parallel, though the off fore leg is in motion.

Second impression. The light reflects upon the front of the figure of *Joseph,* from the knees upwards ; likewise on the head, neck, and legs of the ass, and on the right cheek of the *Virgin,* and downwards to the shoulder of the ass. The bottle and luggage are plainly seen, but the landscape and the sky are not so, particularly the landscape. It is very scarce.

Third impression. This is still darker in the landscape, which is more worked upon.

Fourth impression. It is darker than the third.

The impressions usually considered subsequent to these, and varying in the chiaro-scuro, are produced only by the mode of printing the plate.

There is an after impression, in which the moon is introduced, but the plate was then in the hands of some print-dealer, who made the alteration.

59.—THE FLIGHT INTO EGYPT.

The *Virgin* is seated on an ass, with the infant *Jesus* in her arms. *St. Joseph* precedes, holding the ass by the bridle; he is seen in profile; his garment is tucked up, and tied round with a girdle, at which hangs a saw, his usual characteristic. This print in the back-ground is scratchy and spotted; it has little effect, and probably on that account displeased *Rembrandt*, who cut the plate to the size in which it is recorded by *Gersaint*, under a different class, (No. 163) viz. 3 *in.* 1-10*th* by 1 *in.* 9-10*ths;* but when entire, as it has been described, it measured 5 *in.* 3-10*ths*, by 3 *in.* 3-10*ths*.

There are *five* impressions.

First impression. It is that described in detail, and is extremely rare.

Second impression. The plate is cut, and is circular at top, measuring 3 *in.* 1-10*th*, by 1 *in.* 9-10*ths*. There remains the figure of *St. Joseph* alone, whose right leg is shaded in front only.

Third impression. That part of the right leg of *St. Joseph* which is clear in the second impression, is in this shaded slightly.

Fourth impression. The right leg of *St. Joseph* is covered with cross strokes.

Fifth impression. The cap of *St. Joseph* is made flat; the back-ground is covered with double strokes to the lower part, so as to bring forward the ass's head, and the shoe on *St. Joseph's* left foot is also crossed with a double stroke.

60.—THE FLIGHT INTO EGYPT : THE HOLY FAMILY CROSSING A RILL.

The *Virgin* is represented holding the infant in her arms, and sitting on the ass, which is crossing a rill of water, in which *Joseph* is up to the knees, leading the ass with his right hand, and holding his staff in the left. Their progress is to the right. The background consists of rocks, with shrubs growing from them, without any sky being seen. At the bottom, towards the left, is written *Rembrandt f.* 1654.

Heighth, 3 *in.* 7-10*ths ; width,* 5 *in.* 7-10*ths.*

61.—THE FLIGHT INTO EGYPT : IN THE STYLE OF ELSHEIMER.

The landscape represents a valley, or dell, into which the Holy Family are descending, from the right. On each side are hanging woods, through a vista of which are seen a winding river, and a town, with a spire-steeple in it. The view beyond these is terminated by a chain of mountains. In front of the wood on the right, the *Virgin* is sitting on the ass, with the child wrapped up in her lap. *Joseph* has hold of the bridle, and guides the ass down the hill. This print is scarce.

Heighth, 8 *in.* 4-10*ths ; width,* 11 *in.* 2-10*ths.*

There are *three* impressions.

First impression. This is unique. The foliage on the right is not so thick ; several trees and branches are wanting, and in those which appear, the extremities are beautifully etched, but are chiefly in outline. The bushy foliage in the centre, and to the right, is differently disposed in the shadows, and the whole subject is so exquisitely expressed in the chiaro-scuro, as to be equal to the finest painted landscapes of the master. The impression in question is on vellum, and is in the collection of the editor.

Second impression. The foliage is finished, but the effect of the chiaro-scuro is not so striking. An impression on India-paper

in this state, probably matchless, formed part of the *Denon* Collection.

Third impression. The figures, and the terrace ground about them, are burnished clear, and have lost much of their effect. This impression, when good, is nevertheless very scarce.

Impressions are to be found, taken from the plate when the sky had become corroded from neglect.

62.—THE REST IN EGYPT, IN A WOOD, BY NIGHT.

This is a beautiful little etching, finely executed, and has a good effect. The *Virgin* is sitting on the ground in front, with the infant on her lap, supported by her left hand; she rests her right elbow on a bank, with her hand to her forehead, under her hat. *Joseph* is likewise sitting on more elevated ground, immediately behind her, leaning his right elbow on the bank, with his left hand placed on his knee. A bottle and part of the luggage are seen on the ground, with a strap thrown over it, unbuckled. Above *Joseph's* right shoulder, on the bough of a tree, hangs a lantern, which illuminates the piece. To the right, the head and neck of the ass appear.

Heighth, 3 *in.* 6-10*ths; width,* 2 *in.* 4-10*ths.*

Of this piece there are *two* impressions.

First impression. This is extremely rare. The ass is not introduced.

Second impression. Is that described in detail: the ass's head appears, and the trees are more worked upon.

63.—THE REST IN EGYPT.

The *Virgin* and *Joseph* are represented sitting on a bank beneath an overhanging rock. *Joseph* throws his left leg over the right knee; he holds an apple in his left hand, and in his right a knife, with which he seems intending to cut it. Near his foot lies a saddle; The *Virgin* with her right arm supports the infant on her knees, and with her left hand gently raises the linen that covers him. *Joseph* looks earnestly at the child, with a smile on his countenance,

To the left is the stump of a tree, on the top of which a bird is perched, and over it another bird is hovering, as if going to alight. At the bottom to the left is written *Rembrandt f.* 1645. This piece, which is almost in outline, is scarcely discernible, in consequence of the defective biting.

Heighth, 5 in. 1-10*th ; width,* 4 *in.* 5-10*ths.*

64.—JESUS FOUND BY HIS PARENTS, IN THEIR JOURNEY TO JERUSALEM.

This piece is erroneously described in the various catalogues as the *Return from Egypt.*

The *Virgin* and *Joseph* are travelling on foot to the right, leading *Jesus* between them ; who appears to be of the age at which he is represented to have been found by them disputing in the Temple. A little dog is running before them. The background is in general rocky, with some trees on the left side. To the right is a piece of water, with a bridge of two arches over it, and some houses are on both sides of the bridge. A great number of cattle are driven towards the bridge, over which, in the farthest distance, is a castle on a rock. At the bottom, to the right, is written *Rembrandt f.* 1654. It is scarce, and the early impressions have much bur.

Heighth, 3 *in.* 7-10*ths ; width,* 5 *in.* 7-10*ths.*

65.—THE VIRGIN AND THE INFANT JESUS IN THE CLOUDS.

The *Virgin* is kneeling on her left knee, and holds the infant on her right, supporting him with her arms ; her hands are clasped together. From the head of *Jesus* proceeds a large glory, and the *Virgin's* head is thrown back in an attitude of devotion. In front, before her left knee, appears the head of a child, reversed, which had, perhaps, been left on the copper when *Rembrandt* began this subject. A little below this head is with difficulty discovered *Rt. f.* 1641 ; likewise lower down, and farther on the right, are the same mark and date.

Heighth, 6 *in.* 6-10*ths : width,* 4 *in.* 2-10*ths.*

In *M. de Burgy's* Catalogue, mention is made of two states, the difference of which consists in the mouth of the *Virgin*, but it is too trifling for further notice. Early impressions have some indications of bur.

66.—THE HOLY FAMILY.

This piece is designed with much taste, and is lightly etched. The *Virgin* is sitting near the foot of a bed, of which one of the posts, with part of the curtain, is seen; she holds the infant on her knee, supporting it at the breast with her right arm, her left hand being applied to the breast: her left shoe is off: she has a pleasing countenance; her head-dress, and indeed the whole of her person and attire, are in a plain elegant style. *Joseph* is seen in profile to the left, reading. Close by the left side of the *Virgin* is an open basket, with linen, and beneath a step is written *Rt.*

Heighth, 3 *in.* 8-10*ths; width,* 2 *in.* 8-10*ths.*

There are *two* impressions.

First impression. An open arcade is seen in the middle of the background.

Second impression. The background is covered with strokes.

67.—THE HOLY FAMILY; JOSEPH LOOKING IN AT THE WINDOW.

This piece is etched in a dry, hard style, without effect. The *Virgin* is sitting in front, holding the child on her lap; her hands join together, and she leans so forward, that her head touches that of the child, as if she slept. A serpent is seen coming from under her garment, emblematical of the seed of the woman bruising the serpent's head. At her right side, on a covered step, is an elbow-chair, with a cushion on it; and above it is a canopy. On the step lies a cat. *Joseph* looks into the room at them, through a window, before the middle of which is a glory, proceeding from the heads of the *Virgin* and child. To the right, is a stone chimney-piece, with fuel on the hearth. In the middle, at the bottom, is written

Rembrandt f. 1654. It is a very indifferent production, of th artist's later time.

Heighth, 3 *in.* 7-10*ths; width,* 5 *in.* 6-10*ths.*

There are *two* impressions.

First impression. Several places near the top are white from defective biting. In the *Denon* Collection.

Second impression. These white spaces are filled up.

68.—JESUS DISPUTING WITH THE DOCTORS IN THE TEMPLE. A SKETCH.

Jesus is sitting a little to the left of the print, near a group of Doctors; one of whom, in front of him, seems to be in disputation. Another, sitting in the centre of the piece, has more the grotesque appearance of a cobbler or blacksmith, with his leathern apron, than of a Jewish Rabbi. To the right of him stands a tall figure, seen in profile, behind whom is a little old man, stooping and leaning on his stick. To the right, are four spectators, looking over a partition, covered with a loose cloth or drapery. At the top, above the head of *Jesus,* is written *Rembrandt f.* 1654. This piece is executed with little more than the single stroke.

Heighth, 3 *in.* 8-10*ths; width,* 5 *in.* 7-10*ths.*

69.—THE SAME SUBJECT: A LARGER SKETCH.

In this piece are about twenty figures. *Jesus* stands to the right, addressing himself to three doctors, with both hands a little raised. One of them, on the right side, sits opposite to *Jesus,* on a stool with a cushion on it. Another, on the left side, sits on the floor, leaning on his right elbow. Six of the figures on the right appear to be spectators, and are looking over a partition covered with drapery, in the manner of the last piece. To the left, at the bottom, is written *Rembrandt f.* 1652. There are usually defects in the copper, at the top, caused by verdegris.

Heighth, 4 *in.* 5-10*ths; width,* 8 *in.* 3-10*ths.*

In the early impressions there are no defects in the copper visible near the top of the plate, which appear in the usual impressions, and there is bur on the high cap of the figure behind *Jesus*, and in a few other places.

70.—THE SAME SUBJECT. A SMALL UPRIGHT.

This little piece is composed in a good style, and finely etched with a tender point; but the impressions are weak, the aqua-fortis having failed to produce its effect. To the right of the print, the young *Jesus* is standing on the uppermost of two circular steps, in the attitude of a person who is reciting: he is addressing three doctors, who, with himself, form a kind of circle. Farther back, in the Temple, are three other doctors, sitting behind a table covered with tapestry. They appear to have recourse to a large book that is open, in order to decide upon some controverted point. In the distance, to the right, *Joseph* and *Mary* are entering at the door of the Temple. This piece is scarce.

Heighth, 3 *in.* 5-10*ths*; *width*, 2 *in.* 6-10*ths*.

There are *three* impressions.

First impression. It is extremely rare. Instead of the three doctors at table, there is only one; and on the left, close to the edge, are two other figures: these last figures are unshaded. The plate measures 4 *in.* 4-10*ths*, by 3 *in.* 2-10*ths*, including a small margin, in which is written *Rt.* 1636.

Second impression. It is similar; except that the two figures near the edge of the plate are shaded.

Third impression. It is that described in detail; the plate is reduced to the measure first stated, by which the two figures at the edge are taken away; and at the table are three scribes.

71.—CHRIST PREACHING.

This print has been generally called "*The Little Tomb*," but the tomb exists only in imagination. The print is said to be named "the little *La Tombe*," from an artist (some say a lawyer) of *Rem-*

brandt's acquaintance, whose portrait is to be found in the group, but now not generally known. This circumstance, and the diminutive stature of the artist, it is supposed, gave rise to the name of the print.

It may not be amiss here to deprecate, once for all, the practice so degrading to the arts, of nicknaming prints from casual circumstances, of which *The Hundred Guilder* is a glaring instance.

Jesus Christ appears in the middle, standing on a piece of elevated stone work, with both his hands lifted up, preaching to the people. They seem very attentive to his discourse, and the heads in general are full of expression and character. Through an arch, some buildings in a street are seen; in the middle of the foreground a boy is represented, lying down, and tracing out something with his left forefinger; a top with its string are lying by his side. To the right of him a woman is sitting on the ground, seen from behind; she holds a child on her knees: on her right hand, a man sits on the ground, leaning on his elbow, paying great attention to our *Saviour's* discourse; above him stands an old man with a great beard, in profile, stooping. At the feet of *Jesus* sits a woman, resting her head on her left hand; and to the left of him sits a man leaning, with his left hand up to his face, very expressive of attention. On the left side, in front, stands a man in a turban. This piece is well executed, and has a good effect.

Heighth, 6 *in.* 2-10*ths; width,* 8 *in.* 2-10*ths.*

There are *three* impressions.

First impression. This is known to exist only in the Royal Collection at Paris. The corner of the wall behind our *Saviour* is not visible; the man with a high turban, in the background to the left, has his beard only shaded with a single stroke. The man holding his thumb to his mouth, also on the same side, has only two buttons slightly expressed on the upper part of his dress; the child lying down in front has no top near him; and the woman seen from behind, near the child, has only slight lines on the back.

Second impression. In this, which has a vigorous effect of bur, the man with a turban, standing up on the left, has the sleeve of the right arm very dark: the corner of the wall behind our *Saviour* is added; the man with two buttons on his dress has now five; the figure in the background to the left, with the great beard, is more shaded, and the boy's top is added. A fine impression, in this state, is not very rare.

Third impression. The bur is removed every where. The man on the left, with the turban, has the sleeve white; and the impression in general is hard and inharmonious. In this state, it is very common, as the plate exists.

72.—THE TRIBUTE TO CÆSAR.

This little piece is full of figures; it is extremely well executed, and produces a fine effect. Our *Lord,* round whose head is a brilliant glory, appears in the midst of the Pharisees, answering their questions concerning the payment of tribute to Cæsar. He puts his left hand upon one hand of the Pharisee, lifting up the right, with which he points to Heaven, saying: "Render unto *Cæsar* the things that are *Cæsar's,* and unto *God* the things that are *God's.*" They are struck by the force of this reply, and their countenances are expressive of great disappointment. To the left is a building, which appears to be a temple, out of which three figures are coming. In the left corner, at the bottom, is an arch, towards which a man is descending a flight of steps. Over the arch, sit two persons, who are reading.

Heighth, 2 *in.* 9-10*ths; width,* 4 *in.* 1-10*th.*

Of this piece there are *three* impressions.

First impression. This is clearer than the others; particularly in the head of the sitting figure to the right, which is less wrought upon. It is extremely rare.

Second impression. The man in the right corner, sitting on a richly ornamented stool, is more shaded, both in the face and on his clothes.

Third impression. This is retouched throughout, particularly on the little archway in the left corner.

73.—JESUS CHRIST DRIVING THE MONEY-CHANGERS OUT OF THE TEMPLE.

The architecture of the Temple is richly disposed, many pillars are seen, and from the arched ceiling on the left is suspended a lustre. Our *Saviour,* from whose head proceeds a glory, is in the middle of the foreground; he has overturned a table, at which sat a money-changer, who is securing a bag with money; several pieces of which are sliding off the table. The man looks up with fear at our *Saviour,* whose left hand holds up a scourge, with which he is about to strike him. A woman with a basket of doves on her head, with many other persons, are endeavouring to escape. To the right, all are in hurry and confusion; some are thrown down by the cattle, which are running away. Behind them, on an elevation in the Temple, is seen the high-priest, with many attendants. One of them holds a crozier, and they appear to be sitting in judgment on a person who is on his knees before them. At the bottom, to the right, is written *Rembrandt f.* 1635.

Heighth, 5 in. 3-10ths; width, 6 in. 6-10ths.

There are *two* impressions.

First impression. The face of the man who is dragged on the ground by the ox, is clear, and his mouth is small and less worked on, than in the second impression.

Second impression. The face of the man dragged, and the sole of his foot, are more shaded, and his mouth is larger; the belly also of the cow is more worked on.

74.—JESUS AND THE SAMARITAN WOMAN AT THE WELL: AN ARCHED PLATE.

Our *Lord* is sitting behind *Jacob's* well, in the left part of the print, leaning his right arm over an upright stone, placed at the back of it, upon which is written *Rembrandt f.* 1658.

His left hand rests upon his knee: the woman is standing opposite to him, towards the middle of the print; she leans on a bucket which stands on the edge of the well, her arm passing under the handle of it. Her hands are placed before her, one upon the other. Between our *Saviour* and the woman is a rock, and an earthen pitcher stands on the lower steps of the well: some of the disciples are approaching. In the background appears the city of Sychar in Samaria, with its gardens, and travellers are passing to and fro.

Heighth, 4 *in.* 9-10*ths; width,* 6 *in.* 2-10*ths.*

Of this piece there are *four* impressions.

First impression. This is extremely rare, and has neither name nor date. The head of *Jesus* is wholly different from that in the other impressions: the weeds which are before the well, to the left, are not shadowed. The rock near which our *Saviour* rests on his knee is very dark; the background above the head is also shaded, and there is a blank margin of three inches above the arch.

Second impression. The work is the same, but the plate is cut to the size of the subject: the name and date are not inserted.

Third impression. The weeds at the side of the well are shaded; and the shadows near our *Saviour's* head and left hand are removed: the name and date are added.

74.—JESUS AND THE SAMARITAN WOMAN AT THE WELL: AN UPRIGHT PLATE.

In this piece, which is executed in a good taste and highly finished, there is a large building to the left, in ruins, in which several arches are seen in perspective, with a flight of stairs leading to them. In the front appear two pieces of timber, which support a pulley, from whence hangs a chain, at the end of which is fastened the bucket that stands on the edge of the well: the woman holds the chain with her right hand, a little above the bucket, and rests the other on the side of the well. Our *Saviour* sits on the left, and appears to be addressing her with great earnestness, with

his right hand raised opposite to his breast. In the distance, to the right, is the city of Sychar, from whence the disciples of *Jesus* are coming to him with provisions. At the top, on the same side, is written *Rembrandt f.* 1634. It measures 4 *in.* 8-10*ths, by* 4 *in.* 1-10*th* at top, and 4 *in.* 3-10*ths* at the bottom.

There are *three* impressions.

First impression. A part of the well near our *Saviour*'s foot is clearer than in the second impression, and the work on the left side of the plate is not filled up to the extent of the copper. This impression is in the editor's collection.

Second impression. The shadow near the foot of *Jesus* is blacker, the plate is cut straiter on the top, and the work is brought to the left edge.

Third impression. Wholly retouched.

76.—THE RESURRECTION OF LAZARUS.

This piece is a small print, well designed, and executed with a fine point, though not very effective. The event is represented in a cavern, through an aperture in which, a tower on a hill is seen. *Christ* stands on the left, in an attitude full of dignity and grace; and *Lazarus* is rising from a tomb on the right. The attention and astonishment of the speciators are admirably expressed, particularly in one of the sisters of *Lazarus,* who is kneeling in the left corner, in a striking attitude. Beneath her feet is written *Rembrandt f.* 1642; the last figure is reversed.

Heighth, 6 *in.; width,* 4 *in.* 5-10*ths.*

77.—THE RESURRECTION OF LAZARUS: A LARGE PRINT.

This is a large arched piece, finely executed, and the chiaro-scuro produces a great effect. Our Lord, who is placed a little to the left, and turned to the right, is represented standing in a dignified attitude, on a stone which appears to have been a part of the tomb of *Lazarus.* His left hand is extended above his head, and his right rests upon his side; behind him is a group of six figures, two of

whom, with uplifted hands, appear terrified at the prodigy. At the feet of our *Lord* appears *Lazarus*, in the action of rising above the tomb, his death-like countenance admirably expressive of his late situation. On the right are several figures; one of whom, probably intended for his sister, stretches out her arms, and seems in haste to receive him: beyond her, a man, his head covered with a cap, starts back with terror and amazement. Above our *Lord*, are some folds of drapery, forming a kind of funereal canopy; within which, in the background, hang the turban and sword, with the bow and quiver of *Lazarus*. On the rock, opposite to the breast of our *Saviour*, is written *Rt. v. Ryn. f.*

Heighth, 14 *in.* 5-10*ths*; *width*, 10 *in.* 1-10*th*.

Of this piece there are *seven* impressions.

First impression. This is extremely rare, if not *presque unique*. The man to the right, in the attitude of terror, has his head uncovered. Before the tomb, near the right corner, is a woman seen from behind, which *Rembrandt* effaced, and substituted another in its stead. The border is before most of the heavy work, which gives it the blackness of a frame, and is much unfinished at bottom: the stones forming the grave of *Lazarus* are scarcely more than traced. An impression in this state was in the *Denon* collection. *De Clausin* mentions a similar impression in that of *M. Verstol*, (Qu. *Baron Verstolk von Soelen?*) at Amsterdam.

Second impression. The border is more finished, and the grave is shaded; in other respects this is similar to the first impression. This is extremely rare.

Third impression. Also extremely rare. The figures on the right are yet uncovered, as in the preceding. The figure inclining over the grave, probably *Lazarus's* sister, who holds a handkerchief in the right hand, has a different character of countenance; the figure of a woman seen from behind, in the right corner, is removed, and a female figure in profile, kneeling, substituted.

Fourth impression. Differs from the third in having the little

figures in the background, to the right of the frightened man, retouched in a hard, dry manner.

Fifth impression. The frightened man on the right has a cap on; and the man further to the right, with a long beard, has a very flat cap or calotte on his head. The head of the female regarding *Lazarus,* is of a different character from the preceding.

Sixth impression. The old man with the great beard, who in the fifth impression had on the flat calotte, now wears a cap like a turban, and his features are different; the head next to this figure also wears a cap.

Seventh impression. Retouched: it may be distinguished from the sixth, by the shade below the head of the old man with the long beard, extending to the outline of the face of the next figure: in the sixth there is a space between.

The good impressions of the sixth have a strong black mark under the nose of the frightened female in the background to the right. There is a good copy of this piece by *Denon,* but the countenance of *Lazarus* is deficient in expression.

78.—CHRIST HEALING THE SICK: CALLED "THE HUNDRED GUILDER PIECE."

The piece generally known by this name represents our *Lord* healing the sick. He is seen in front, standing a little to the left, with an extensive glory proceeding from his head: his left elbow rests upon some stone work, and his left hand is held up; while his right is stretched out towards the people to whom he is speaking. In front, near the middle, a woman appears on a mattress, which lies on the ground, depressed with languor and disease; above her, an old woman raises her shrivelled arms in a supplicating posture: another approaches our *Saviour,* carrying a child; these, with many other sick persons, implore his assistance. To the left are many figures, spectators of the miracles; some of them seem to be disputing about the authority by which they are performed. To the right are many sick persons: one in a wheelbarrow, with two figures just above him, an old woman leading an old man,

are most admirably expressive of great age and decrepitude. To the right of these, an Ethiopian is seen with a camel, in the background, denoting that the fame of our *Saviour's* miracles had spread far abroad. This piece is shadowed to the right, and is light on the left. It is generally esteemed the chef-d'œuvre of *Rembrandt,* being highly finished, the characters full of expression, and the effect of the chiaro-scuro exquisitely fine. A moderately good impression is very scarce. It measures on the left side 11 *in.* and on the right 10 *in.* 9-10*ths* by 15 *in.* 3-10*ths* at the top, and 15 *in.* 2-10*ths* at the bottom.

It is recorded that *Rembrandt* valued this production so highly, that he sold impressions of it for one hundred guilders, (equal to about eight guineas.)

In some instances, he exchanged his prints, we are told, for the engravings of the early Italian Masters. This appears from the beautiful first impression in the Museum at Amsterdam, which on the back has an old Dutch pencil inscription to this purport: "Given to me by my esteemed friend *Rembrandt,* for a print by the hand of *Marc' Antonio* :" and in another part of the print, is a French inscription, stating that similar impressions were not published by *Rembrandt* for sale, but only printed as presents; so that the impressions sold for one hundred guilders were most probably in the second state.

There are *three* distinct impressions, exclusive of the retouched plate.

First impression. The neck of the ass in the right corner is not shaded with diagonal lines; the group on the left, the hands of the figure on that side holding a stick behind him, the dog, the dry branches in the middle in front on the ground, and the cord of the mattress on which the sick female is stretched, are all powerfully filled with bur. This impression is most clear, brilliant, and transparent, and of inestimable value: it is to be found in the British Museum, in the Royal Collection at Paris, in the Museum at Amsterdam, and in the Collections of *Denon, Lord Aylesford,* and *Mr. Esdaile.*

Second impression. The neck of the ass is shaded; work is added to the stone recess beyond the camel; the whole background behind our *Saviour,* and on the right, is highly worked up: the bur is removed where it appeared in patches in the first impression, on the hands of the standing figure in the left corner, part of the group above the dog, the dry branches, and the mattress. This impression, especially when on India paper, is of a surprisingly velvet-like and brilliant effect.

Third impression. The background is more worked upon, so as to conceal the outline of the vault above our *Saviour's* head. The bur on the lighter parts being quite gone, the harmony is destroyed, and the shadows are too black and contrasted.

Fourth impression. Entirely retouched by *Captain Baillie,* who purchased the plate in Holland.

It was subsequently cut into four pieces, of different sizes.

The first portion contains the figure of the *Saviour,* surrounded by several of the sick.

The second portion is the right side, with the sick man on the truck or wheelbarrow.

The third portion is the lower part of the left, with the standing figure whose hands are behind him.

The fourth portion is the upper part of the left, containing the Jewish spectators.

Of the first portion there are impressions of the plate arched at top; the dog is effaced, and the feet of the sick man on the barrow are covered with strokes.

79.—OUR LORD IN THE GARDEN OF OLIVES.

Our *Lord* is seen in front, to the right, praying: he kneels on a bank or eminence, and is supported by an angel: on the left, lower down, are the Apostles sleeping on the ground; and behind, on the same side, the door of the garden appears open, and the guards are seen entering to apprehend *Jesus.* Above them, a tower in the city appears. The moon is seen towards the top. Close in the right

corner is to be read, though with some difficulty, *Rembrandt f.* 165. There was not room to add the fourth figure.

Heighth, 4 *in.* 4-10*ths; width,* 3 *in.* 3-10*ths.*

There are impressions of this piece which have more or less of the bur, but without any other variation than what the effect consequently produces, and this effect is very striking in an early impression.

80.—OUR LORD BEFORE PILATE.

The front of the judgment hall is here represented, with the base of a portico projecting, on which are *Pilate* and his attendants, shewing *Jesus* to the people assembled before it. In two niches above are the statues of *Justice* and of *Mercy*. *Pilate* is standing with a wand in his right hand, and pointing with his left to *Jesus,* who stands in front with his hands tied before him. On the ground, in the left corner, is a man in a cap, with a large plume of feathers, who appears to be haranguing the people, pointing with his left hand towards our *Saviour*. In this piece there are many good figures, but it is rather a sketch or a study than a finished print.

There are *five* impressions.

First impression. The plate measures 15 *in.* by 17 *in.* 3-10*ths.* The building on the right is without shadow, and there is so much bur in this impression, that some of the figures in the background are scarcely seen. The China paper on which impressions in this and the next state are found, not being procured in sheets large enough to take the whole plate, *Rembrandt* was forced to paste pieces of paper to the top of each sheet, to obtain the desired size; such impressions are extremely rare, as he was soon tired of this method, and reduced the plate. An impression, in this state, in the possession of *M. Robert,* at Paris, is described by *De Clausin* as unique; but the *Denon* Collection possesses a similar one, also on China paper.

Second impression. The left of the print, particularly the door in

the background, and the figures at the windows, are much more shaded with diagonal lines, drawn all over. The breeches of the man standing on the left, on the base of the portico, are shaded with diagonal lines, drawn over the vertical single strokes: the features of the female at the window, on the left, are less distinct; as are the figures of the Jew standing on the flight of stairs to the right, and the figure seen at the window at the top, on the same side. This is also extremely rare.

Third impression. A balustrade is introduced over the window on the right; which, with the window and figures below it, are lightly shaded, and the shade extends over the right door: the plate is reduced to 14 *in.* 1-10*th.* by 17 *in.* 3-10*ths.* It is very rare.

Fourth impression. The same as the preceding, except that at the top of a door on the right, is written *Rembrandt f.* 1655. This impression is in the British Museum.

Fifth impression. All the figures which appeared before the base of the portico are effaced.

Sixth impression. There appears a statue with a large beard, in the middle of the base of the portico, with a niche on each side. The door in the middle of the edifice, before which *Jesus* is exposed to the people, is arched, and there are some other little ornaments below the cornice, at the top of the door, none of which are in the preceding impressions. There are three men wearing turbans seen on the threshold of the door on the left. It is extremely rare.

Seventh impression. The statue is shaded with strokes nearly horizontal, so that the arms of the figure, and the beard, are scarcely seen. It is very rare.

81.—OUR LORD CRUCIFIED BETWEEN THE TWO THIEVES.

This is the companion of *Our Lord before Pilate,* and, like the last, is rather a sketch than a finished print. Our *Lord* is represented in front, on the cross, a little to the right of the piece. On each side, at equal distances, are likewise crucified the two thieves, who are seen nearly in profile. To the left of our *Saviour's* cross

are three horses, two of which are mounted by persons with spears in their hands. The person who had dismounted from the third horse, kneels on the ground with his left knee, looking towards our *Saviour* with extended arms, and his hands a little raised up. To the left of this group of horses is one, mounted by a man with a spear. At the foot of the cross stands *St. John,* weeping, his head inclined towards the feet of his Master; and near him are the three *Marys,* on the ground, in attitudes of grief. In the foreground, in the middle of the piece, are two old men, walking in haste towards the right, conversing together: and, on the left, two persons are leading between them a venerable old man, who appears deeply afflicted. There are many spectators, forming various groups throughout the print. The greatest part of it is illuminated by different rays proceeding from the top. At the bottom, a little to the left, is written *Rembrandt f.* 1653. It is scarce.

Heighth, 15 *in.* 2-10*ths; width,* 17 *in.* 3-10*ths.*

Of this there are *three* impressions.

First impression. This is before the name and date: the head of the afflicted old man, whom they are leading away, is almost an outline. It is extremely rare.

Second impression. It is very rare. The name and date are added: It is more wrought upon, particularly on the foreground, on a sloping bank on the left, in the middle, under the two figures walking, and the head of the afflicted old man, whom they are leading away, is finished. The figures likewise on the left side, in general, are much darker.

Third impression. The composition is almost entirely changed: The three figures on the crosses alone remain the same:—they are much shaded, and that on the right is almost enveloped in darkness: the horses are almost all different, and are in more obscurity and confusion. The horse on the left is rearing on his hinder legs. The traces of the left-hand person, walking towards the front, who was intended to be erased, may be discovered on examination: the right-hand

person of the two, remains much the same, but darker, and the name and date are invisible. Of this impression variations have been noticed; but the difference only consists in their being more or less darkly printed, or the plate more or less worn. An impression in this state is sometimes found with the following address: *Frans Carelse excudit.* Such an impression is in the British Museum.

82.—THE ECCE HOMO.

Pilate is standing under a canopy to the right; his left arm is extended, and he appears to be speaking to the crowd of Jews before him, one of whom is kneeling with the reed in his left hand. Our *Lord* is seen in front, standing, surrounded by the guards, and exposed to gratify the malice of the populace. His eyes are raised to Heaven, his arms hang down and his hands are manacled and joined together before him: on his head is a crown of thorns. His body is naked, except a slight covering thrown over the shoulder, and tied over the breast, and a cloth tied round his waist. At the foot of the judgment seat appears a Jew, who stretches out his right hand towards the crowd that fills the lower part of the print, and seems desirous of appeasing the fury of the people, promising them that their demands shall be satisfied. The background is rich in architecture. This piece is very scarce, and is highly esteemed; there are many fine heads in it, and it is extremely well executed, producing a great effect. It measures, including a margin of 4-10*ths,* in which is written *Rembrandt f.* 1636, 21 *in.* 6-10*ths,* by 17 *in.* 6-10*ths.*

There are *three* impresssions of it.

First impression. This may be regarded as *presque unique.* The figures of *Pilate* and the principal persons, are merely traced; the rest, though nearly finished, is less wrought upon than in the other impressions; and the canopy is larger, as may be perceived by the other impressions, wherein it is evident that it has

been shortened. Two impressions in this state, one of them touched upon with bistre, are in the British Museum.

Second impression. It is extremely rare: the right cheek of the head above that of the man holding the reed is only etched with a single stroke; but, in the finished impression, it is crossed with diagonal lines, to give it more shade.

Third impression. The right cheek of the head above that of the man holding the reed is crossed with diagonal lines. In most of the finished impressions, after the date, there are inserted the words *cum privileg.* in large letters, scarcely to be made out. In the margin are several trials of the tool.

There is a copy of this piece by *Savry;* the figures are in the same direction as in the original.

83.—THE DESCENT FROM THE CROSS.

This composition is intended as a companion of the *Ecce Homo;* it is illuminated by rays of light falling from the sky directly upon the group which is busied in taking down the body of *Jesus Christ* from the cross. In the upper part of the print a man stands upon a ladder, leaning over the transverse beam of the cross, and holding with his right hand a corner of the sheet in which the body is to be wrapped. There are two other ladders reared against the cross, with a man on each; one of whom is supporting our *Saviour* by his left arm, and the other by his right. Two men stand below, and sustain the body, which they receive in the sheet, the effect of their hands under which is well expressed. On the left stands *Joseph* of Arimathea, seen in profile, richly habited: the two ends of his turban hang down behind, and his garment is embroidered and turned up with fur; his hand is supported on a walking stick. In the right corner is *St. John,* with the *Virgin* and *Mary Magdalen,* spreading a well fringed carpet on the ground, to receive the body. Beyond them, are several spectators, who appear to be suitably affected by this mournful event. The city of Jerusalem occupies the background: under the right foot of the Jew standing on the left, is written *Rembrandt f.* and below the name, 1633. The subject is circular at the top, within a square plate. This print, which is clearly a different

plate from the finished print of the same subject in the next article, is but a first etching, without the smallest effect.

Probably, *Rembrandt,* having thus ascertained the propriety of the composition, took a very few impressions with some oily grey liquid at hand, for it does not appear to have been filled with proper ink, and then proceeded to engrave the subject as we usually find it; and having done so, destroyed the copper of this sketch; as three impressions of it only are known—two in the Royal Collection at Paris, the other in the British Museum.

Heighth, 20 *in.* 3-10*ths; width,* 15 *in.* 9-10*ths.*

84.—THE DESCENT FROM THE CROSS.

This print is a repetition of the preceding subject; and is the usual companion of No. 82; the general composition is altogether similar to that in No. 83, but the disposition of the figures, in respect to their relative distances from each other, and from the edges of the plate on which it is engraved, differs in many instances; and there are likewise some variations in the position of the group of spectators on the right, which may be particularly noticed in the countenance of a man just seen above the shoulder of another. The subject is a square, occupying the whole plate; whereas, in the preceding, it was bounded by an arch within the square of the plate. In the margin, at bottom, is written *Rembrandt f. cum privil.* 1633, and towards the right, *Amstelodami Hendricus Vlenburgensis excudebat.*

Heighth, 20 *in.* 6-10*ths; width,* 16 *in.* 1-10*th,*

There are *three* impressions.

First impression. The legs of the men who are standing below, supporting the body of our *Lord,* are only shaded with the single stroke. Very rare.

Second impression. The legs of the men supporting our *Saviour's* body, are shaded with cross strokes. This impression is not common, but the work is so much less harmonious, and yet stronger, than in the preceding impression, that it may have been rebitten. This is the opinion of *De Clausin.*

Third impression. The address of *Hendricus Vlenburgensis,* is added. There are impressions, much worn, with the address of *Justus Danckers.*

There is likewise a reversed copy of this print.

85.—OUR LORD ON THE CROSS, BETWEEN THE TWO THIEVES: AN OVAL.

This piece is etched with a fine stroke, and lightly shaded. Our *Lord* is on the middle cross, seen nearly in profile. The good thief on the right is seen in front, and the other from behind; and the reed, (at the end of which is a sponge) rests against the cross of the last. The *Marys* are lying on the ground, in great grief. To the right, the fore part of a horse appears, and there are many spectators.

Heighth, 5 *in.* 4-10*ths; width,* 3 *in.* 9-10*ths.*

The early impressions of this print are full of bur, and have a piquant effect. They are generally, however, found grey, raw, and without effect, and sometimes scarcely more than an outline; as the plate, which the editor understands to be made of brass, is still in existence.

86.—THE CRUCIFIXION: A SMALL SQUARE PLATE.

The cross, on which is our *Saviour,* stands on the left, nearly in profile. The mother of our *Lord* is on the ground to the right, in a fine attitude, supported by one of the *Marys,* and the other is seated at the foot of the cross, in great grief. In the front stands a man richly habited, in a turban, seen from behind, and probably designed for *Joseph* of Arimathea. In the background, some public buildings appear. This piece is well designed, and executed with a fine point. At the top is written *Rembrandt f.*

Heighth, 3 *in.* 7-10*ths; width,* 1 *in.* 6-10*ths.*

The first impressions from this plate are printed with a tinted ground, and have a fine rich effect, in which the ordinary impressions are very deficient. These early impressions are extremely rare.

87.—THE DESCENT FROM THE CROSS : A SKETCH.

This piece is executed with little more than an outline; the body of *Jesus* is seen nearly in front, in the middle of the print; his left arm is already freed from the cross, and hangs loose by his side; and on the other side is a man standing upon a step-ladder, with a pair of pincers, drawing the nail by which his right hand is fastened. In the left corner the *Virgin* is fainting, and supported by one of the *Marys*. Before her, on the ground, lie a scull and bones: and, towards the right corner, is the crown of thorns. To the left, near the cross, stands the other *Mary*, with her hair dishevelled, weeping. On the other side, *St. John* holds up the sheet to receive the body of our *Lord*. There are several spectators; at the bottom, towards the right, is written *Rembrandt f.* 1642.

Heighth, 5 *in.* 9-10*ths; width,* 4 *in.* 6-10*ths.*

Of this there are impressions in which the group in the left corner has some bur. It may also be found in a few other places of the print, in this state, and the background is tinted.

88.—THE DESCENT FROM THE CROSS : A NIGHT-PIECE.

The scene is represented by torch light, on the summit of a mount on the left. A man standing close to the cross, holds a torch, which illuminates the subject: others are just receiving the body from the cross. At the foot of the mount is a bier, with a sheet lying in it, which a woman is spreading open, in order to receive and bear off the body. To the right appears *Joseph* of Arimathea, seen in part only in profile; and in the background is the city. On the sheet is written *Rembrandt f.* 1655.

Heighth, 8 *in.* 3-10*ths; width,* 6 *in.* 4-10*ths.*

The early impressions of this print have much bur, and produce a proportionate effect.

89.—THE FUNERAL OF JESUS.

On the right side of the print, the body of our *Saviour* is carried on a bier by four men, towards a cavern, which is perceived on the left. Several people attend the funeral, among whom the *Virgin Mary* is seen weeping. The cavern is at the foot of a rock or mountain, on a distant part of which, to the right, are seen several persons. This piece is lightly etched, and the composition is good. At the bottom is written in large letters, *Rembrant*, the *d* being omitted.

Heighth, 5 *in.* 2-10*ths*; *width*, 4 *in.* 2-10*ths*.

The early impressions have a little bur.

90.—THE VIRGIN MOURNING THE DEATH OF JESUS.

The figure of the *Virgin* is a half-length, turned to the right, and placed before a piece of stone-work, on which lie the crown of thorns and the nails. She seems to muse over these memorials of our *Lord's* Passion, with a fixed attention, and silent sorrow. This piece is extremely rare.

Heighth, 4 *in.* 3-10*ths*; *width*, 3 *in.* 5-10*ths*.

There are *two* impressions of it.

First impression. There is some coarse shadowing below the arms and under the chin.

Second impression. These hard strokes are scraped away, and softened.

91.—JESUS CHRIST ENTOMBED.

In the lower part of the print, to the right, the disciples are entombing the body of *Jesus Christ*. To the left are the three *Marys*, weeping, and above them stands a Jew, probably *Joseph* of Arimathea, leaning on his stick; and two persons are behind him. The background consists of an arched vault; in front of it is some stone-work, on which are placed two sculls, and behind them appears the

upper part of an arch, and a large arch reaches to the top of the print.

Heighth, 8 *in.* 3-10*ths; width,* 6 *in.* 4-10*ths.*

There are *two* impressions.

First impression. This is the pure etching; every part is readily distinguished, as it has been already described; a great portion of it is only etched with the single stroke, and it does not produce much effect: the space between the *Virgin* and the disciple whose back is seen, is quite white.

Second impression. Entirely worked over, and consequently much darker. The figures are illuminated by the reflection from a torch supposed to be held over the body of *Jesus,* but unseen, being intercepted by one of the disciples, who is seen from behind. The light falls upon our *Saviour,* three of his disciples, the *Virgin,* and *Joseph* of Arimathea. The rest of the subject is with difficulty made out.

All the other variations of this print, usually so called, are merely produced by the different manner of printing.

92.—OUR LORD AND THE DISCIPLES AT EMMAUS.

This piece is etched in a harsh manner, with a coarse tool. Our *Lord* is sitting behind a table, under a large canopy, and is seen in front; he holds a piece of bread in each hand, in the action of blessing it, by which he is known to his disciples: a large glory surrounds his head: on the table is a dish, with a joint of meat upon it, and close by it stands a goblet, half filled with wine. The disciple on the left has risen from his seat, and stands with his hands lifted up and joined together. The other is sitting on the right, with his arms half extended, in an attitude of astonishment. In front, on the same side, is a cook going down some steps, with his left hand upon the rail, and behind him is a dog. At the bottom, to the left, is written *Rembrandt f.* 1634.

Heighth, 8 *in.* 2-10*ths; width,* 6 *in.* 3-10*ths.*

Of this there are *two* impressions.

First impression. The rays round the head of *Jesus* are not easily distinguished, the aqua-fortis having failed in that part: the hat hanging on the chair behind the disciple, on the right, is so imperfect, that the shape of it is scarcely to be made out; and, other parts of the print are defective: it is however rare.

Second impression. The rays and the hat are defined: there is a shadow on the head of the disciple standing up, and on the hanging of the canopy to the right. This impression, as it is commonly found, is of little value; as, being without bur, it is very poor.

93.—OUR LORD AND THE DISCIPLES AT EMMAUS: A SMALL PRINT.

The composition of this little print is fine, it is well executed, and the chiaro-scuro produces a great effect. Our *Lord* is represented sitting to the right, and a dog is standing by his side; a luminous glory encircles the head of the *Saviour*. *Rembrandt* has chosen the same moment of time as in the last, that wherein he is known to his disciples by the breaking of bread. One of the disciples is sitting opposite to *Jesus*, in an elbow chair, his hands raised and joined together. The other, seen in front, on the right hand of his master, holds a shoulder of mutton by the knuckle in his left hand, and is about to cut it with his right, when he is stopped by this solemn act of our *Saviour*, on whom he gazes with a mixture of wonder and awe. In the left corner, on the floor, lies a knapsack, with a staff under the strap of it. In the middle of the margin, at the bottom, is written *Rembrandt*, 1634.

Heighth, 4 *in.*; *width*, 2 *in.* 9-10*ths*.

The early impressions have a little bur.

94.—JESUS CHRIST, IN THE MIDDLE OF HIS DISCIPLES.

Our *Lord* stands near the middle of the piece, but rather inclined to the right, his head encircled with a large glory. *Thomas* is kneeling before him, and there are two others at his side; and close

to the left, in front, a person is sitting in an elbow-chair. The disciples are expressing their surprise at the incredulity of *Thomas*, whom our *Saviour* is in the act of reproving. This piece is slightly etched, almost with the single stroke, and is very scarce. At the bottom, near the middle, is written *Rembrandt*, 1650.

Heighth, 6 *in.* 4-10*ths*; *width*, 8 *in.* 2-10*ths*.

This print is by *Gersaint* treated as "*Christ healing the sick*," and is so classed (No. 76) in his Catalogue. *Yver*, in his Supplement, considers this and No. 68 of *Gersaint* to be the same; *Daulby* has continued the error in his Catalogue, by not having considered the subject of it, though he remarks upon *Gersaint's* imperfect description.

95.—THE GOOD SAMARITAN.

In the front a horse is seen, standing in profile, which a boy holds by the bridle. On the other side of the horse appears a man, carrying in his arms the wounded traveller, whom he has just taken from his horse. On the left is a flight of steps, which lead to the door of the inn, where the good Samaritan is charging the host to take proper care of his guest. To the left, a man in a cap and feather looks at the transaction through a window. To the right, is a well, from which a woman is drawing water, and in the distance are seen several public buildings; and beyond these a rock. The introduction of a dog, towards the right corner, in an attitude in the true Dutch style, is an injury to the composition, (considered as a piece of sacred history) which otherwise is very fine, and richly picturesque. This is one of the pieces that *Rembrandt* has finished with the greatest care, with a fine point and light hand. In the middle of the margin, at the bottom, is written *Rembrandt inventor et fecit.* 1633.

Heighth, 10 *in.* 2-10*ths*; *width*, 8 *in.*

Of this print there are *four* different impressions.

First impression. In this, which is extremely rare, the tail of the

horse appears white, and the wall on the landing of the steps is not shaded: the plate is a larger on the left, and a few trials of the tool appear in a small margin there.

Second impression. In this, which is more scarce than the first, the tail of the horse is shadowed, and the neck is more shadowed than in the foregoing impression, but the wall remains white.

Third impression. The horse's tail and the wall are both shadowed.

Fourth impression. The name and date are added in the margin at bottom.

There is a copy of this print which may deceive collectors, as it is the same size and in the same direction as the original. The horse's tail and the wall are shadowed. In the margin, to the right, is written *Rembrandt van Ryn, inventor;* and, to the left, *S. Savri excud.* This margin is generally cut off.

96.—THE PRODIGAL SON.

The repenting prodigal, on his knees upon the steps of his father's house, is embraced and raised by his father. His only covering is a cloth tied round his middle. His mother appears opening a casement to look at him: to the right, a servant is coming out of the door with apparel to clothe him; and behind him, the elder son is seen, with a countenance expressive of disappointment at the return of his brother. The countenances of the father and the prodigal son are equally expressive,—one of compassion and forgiveness, meeting that of remorse and penitence in the other. At a distance, through an arch to the left, is seen a peasant with cattle, in allusion to the parent's command to kill the fatted calf. Under the left foot of the father is written *Rembrandt f.* 1636.

Heighth, 6 *in.* 1-10*th; width,* 5 *in.* 4-10*ths.*

97.—THE DECOLLATION OF ST. JOHN THE BAPTIST.

This piece is lightly etched, and in many parts the aqua-fortis has failed. *St. John* is kneeling in the middle of the print, turned to the right, and is naked, except the camel's hair garment, which is wrapped round his waist: his hands are joined

together. By his side, on the ground, lies a little cross, with a streamer waving round it, the usual characteristic of the *Baptist*. The executioner stands on the left: his arms are raised to give the fatal stroke. In the background appear a multitude of spectators, coming through an arched gateway; and in the front of them stand *Herod* and *Mariamne,* with a Moor, who holds a charger, to receive the head. To the right is a building adorned with columns, between which two persons are looking at the execution. At the bottom, to the left, is written *Rembrandt f.* 1640.

Heighth, 5 *in.; width,* 4 *in.* 1-10*th.*

Impressions are occasionally found with a trifling bur in the shadows of the foreground.

98.—PETER AND JOHN AT THE BEAUTIFUL GATE OF THE TEMPLE.

In this piece is a rich disposition of architecture, which fills the left part of the print, and is seen through an arch supported on a column. To the right, in the distance, appears a kind of amphitheatre, with immense crowds of people surrounding a flight of steps leading to an altar, in the middle of the print, on which a sacrifice is burning; and the high priest is seen under a canopy, with attendants. At the gate of the Temple, which is on the left side, stand two Jews; and on the same side in front is a cripple, sitting on a step; he is seen from behind, and, holding a hat in his left hand, appears to ask alms of *St. Peter,* who is standing before him, wrapped in a cloak, having both his arms extended. *St. John* appears at his side, in a similar habit, with his stockings fallen down to his ancles. The countenances of the two Jews at the gate are full of expression, and the whole has a fine effect. Upon the steps on which the lame man is sitting, is written *Rembrandt f.* 1659.

Heighth, 7 *in.* 1-10*th; width,* 8 *in.* 5-10*ths.*

Of this there are *three* impressions.

First impression. The cloak of *St. Peter* has few folds, and has rather a stiff appearance; his legs are heavy and ill-shaped: it is very rare.

Second impression. The faces are much better characterized, and executed with more spirit. *St. Peter's* cloak is better expressed in the folds, and his legs are better designed.

Third impression. The whole of the ground to the right at bottom is dark, whilst in the others only half of it is in shade.

99.—PETER AND JOHN AT THE GATE OF THE TEMPLE: A SKETCH.

On the landing of some steps on the right of the print, the beggar sits turned to the left, and lifts his right hand to ask alms of the apostles, shewing at the same time his lame left hand. The apostles seem to be standing against the wall of the entrance, and are leaning over the cripple. They are both dressed in cloaks. *St. John* is almost in shadow, and looks like a dirty beggar; while *St. Peter,* who is not much shaded, has a little better character. The rest of the print is filled up with the arches of the Temple, and with the outer entrance seen towards the bottom on the left; and at which appear two Jews ascending the stairs. Beyond these figures are some sketchy buildings.

Heighth, 8 *in.* 3-10*ths; width,* 6 *in.* 1-10*th.*

100.—AN EVANGELIST WRITING.

On the left of the print, the Evangelist is seen sitting at a table, on which are two large books, the uppermost spread open on the lower. The Evangelist rests his right arm on the latter, and holds a pen in the same hand. He is bare-headed, and his left hand hangs down beside him. There is no shade on the right side of the print. The whole subject is engraved in a bold coarse manner, and but little finished, nor is there anything to designate the particular Evangelist intended.

Heighth, 8 *in.* 8-10*ths: width,* 7 *in.* 8-10*ths.*

These two prints are of the utmost rarity.

De Clausin, in his Supplement, (page 14) states the last to be a companion to No. 99, but does not describe the subject. They are probably both by the same hand, but, in the opinion of the Editor, not that of *Rembrandt.* The dimensions of the two are considerably different.

101.—ST. PETER.

This print is very lightly etched, and nearly with the single stroke. *St. Peter* is seen in front kneeling, clothed in a robe, and holding a key in each hand. The right rests on a staff, and the left is placed on a rock beside him. At the bottom to the right is written *Rembrandt f.* 1645. As the biting of this plate failed entirely, the impressions are always extremely faint. It is one of the three subjects classed by *Gersaint* and *Daulby* as No. 58 of their Catalogues.

Heighth, 5 *in.* 1-10*th; width,* 4 *in.* 5-10*ths.*

102.—THE MARTYRDOM OF ST. STEPHEN.

This piece is very carefully executed and has a fine effect. The principal part of the subject is disposed to the left. *St. Stephen* is represented kneeling in the middle of the print, with a ray of glory falling on his head; he is habited in a tunic, and one of his feet is bare, the slipper having fallen off. Over his head is seen a Jew, who lifts a large stone with both hands, which he aims at the saint; another pulls him with his right hand by the tunic, and in the other holds a stone, with which he is about to strike him on the head. Near him, another Jew is taking up a stone for the like purpose. In the distant prospect, to the right, are seen buildings in ruins. In the left corner, in a small space left for the purpose, is written *Rembrandt f.* 1635.

Heighth, 3 *in.* 7-10*ths; width,* 3 *in.* 3-10*ths.*

103.—THE BAPTISM OF THE EUNUCH.

This piece is executed in a very good taste, nearly with a single stroke. The eunuch of *Candace,* queen of the Ethiopians, is seen

about the middle of the print, kneeling, and turned to the right, with a Moorish page standing behind him, holding his mantle and cap. *St. Philip,* who has a venerable characteristic appearance, is seen in front, administering baptism to him. To the left is a man on horseback, who holds a pike, resting it on his left shoulder; he likewise carries a bow, with a quiver of arrows, and has a sword hanging by his side. In the distance appears the chariot of the eunuch, with an umbrella fixed over it. In the background, to the right, are several trees, and above them is seen a hill, with buildings on it. At the bottom, in the right corner, is written *Rembrandt f.* 1641.

Heighth, 7 in. 1-10*th; width,* 8 *in.* 3-10*ths.*

There are *two* impressions of this print.

First impression. The cascade in the background, to the right, is almost white; the background itself is dirty, and in several places there is a slight bur. This impression is very pleasing, and is rare.

Second impression. The clear parts of the cascade are covered with strokes, the background of the plate is cleaned, and the bur is gone.

104.—THE DEATH OF THE VIRGIN.

The disposition of this subject is grand; it is executed in a masterly manner, and produces a fine effect. The *Virgin* appears to be expiring in a bed, the curtains of which being drawn up, discover the posts richly ornamented. Near it are many persons, several of them weeping. A physician feels her pulse with great attention, while *Joseph* raises up the pillow on which her head rests, and holds a handkerchief to her nose. To the left sits a Jewish priest at a table, seen from behind, reading in a large book. Above the table, near the head of the bed, stands the high priest; his arms hang down, and his hands are clasped before him; he looks with a fixed and mournful attention on the *Virgin.* At the side of the high priest is a boy holding a great crosier. At the foot of the bed

stands a tall woman, with her hands raised and clasped together; and, behind her, *St. John*, with arms extended; both of them appear to be in great affliction. To the right is a large curtain, which a person from behind opens with his right hand; he has a turban on his head, and his face has some resemblance to *Rembrandt's*. In the right corner is an elbow-chair. Above the bed, surrounded with a luminous glory, is seen an angel, with several cherubs, the faces of which are all ill expressed. To the left, at the bottom, is written *Rembrandt f.* 1639.

Heighth, 16 *in.*; *width*, 12 *in.* 1-10*th.*

There are *two* impressions of this piece.

First impression. In this, which is very scarce, the elbow-chair which stands in the right corner is only shaded with the single stroke; the lighter parts have a little of the bur, and the darker shadows on the left have a great deal more. In the margin, at the bottom, are many little strokes, which were made by trying different points.

Second impression. The elbow-chair is shaded with cross strokes, the trials of the tool are effaced, and the margin is made plain.

It is considered that there is an impression in which the elbow chair is shaded with cross strokes, and the margin cleaned, but before trifling additions to the work at the foot of the nearest bed post, and the chair in which the reading figure is seated. I have examined three of the impressions so considered, in all of which I could only discover the second impression, more worn.

This print has been entirely and skilfully retouched; which may be discovered by the too prominent obtrusion of the few dark shadows, and the absence of all strength and bur in the lighter. There is also a copy of it reversed, engraved by *M. Denon*, and marked *DN.* 1783, in the right-hand corner at bottom.

FOURTH CLASS.

PIOUS SUBJECTS.

105.—ST. JEROME SITTING AT THE FOOT OF A TREE.

This beautiful little print is extremely well etched, highly finished, and has a fine effect. *St. Jerome* is placed high up in the middle of the print, sitting on a bank at the foot of a large tree. Beneath him, the lion is crossing from left to right, and in the right corner lies a skull. *St. Jerome* is reading in a large book, which he rests on his knees. With difficulty may be perceived at the bottom, to the left, *Rembrandt f.* and opposite, to the right, 1654. It is scarce.

Heighth, 4 *in.* 3-10*ths; width,* 3 *in.* 5-10*ths.*

Of this there is an exact copy reversed; and on the right, under the lion, is written *Rembrandt.*

106.—SAINT JEROME KNEELING: AN ARCHED PRINT.

This print is arched at top, and lightly etched with a fine point. The saint is kneeling in the middle, turned to the left; his hands are raised and joined together, and he looks upwards, in the attitude of praying; before him a book lies open. The background is a rocky scene, to the right of which is seen the fore part of a lion. At the bottom, to the right, is written *Rembrandt f.* 1632. The background is generally weak, from the defective biting of the aquafortis.

Heighth, 4 *in.* 1-10*th; width,* 3 *in.* 2-10*ths.*

There are *two* impressions.

First impression. The arch is not finished on the right side.

Second impression. The arch is finished on the right side with a slight line; the background is very feeble, with some hard strokes, indicating an attempt to retouch the plate.

107.—ST. JEROME KNEELING.

The saint is here represented kneeling, with his hands joined together, and turning towards the right: the lion stands on the other side of him, in the same direction, occupying the breadth of the print. On the left, opposite to his shoulder, lies a book shut, and on it stands a jug; above which the background is a little touched with the single stroke, and ill expressed; the rest of it being white. Towards the top, on the right, is to be read, with much difficulty, *Rembrandt f.* 1634 or 1635, the last figure being nearly illegible.

Heighth, 4 *in.* 1-10*th; width,* 3 *in.* 1-10*th.*

108.—ST. JEROME SITTING BEFORE THE TRUNK OF AN OLD TREE.

This piece is designed in an extremely fine taste, but the background is only very slightly sketched. In the middle of the print appears the trunk of a large old tree, which divides into two as it rises towards the top, and throws out a branch towards the right; below it sits *St. Jerome,* with his hat lying on the ground by his side: his head is remarkably fine; he has spectacles on, and is writing in a book placed on a board, on which likewise lies a skull. On the other side of the tree appears the head of the lion, the characteristic of this saint. In a scroll below the trunk of the tree is written *Rembrandt f.* 1648.

Heighth, 7 *in.; width,* 5 *in.* 2-10*ths.*

There are *two* impressions.

First impression. It is extremely rare, and before the scroll and name were inserted: the face of the lion is not worked upon

with dry point, neither are the weeds and plants at the foot of the large tree: this is full of bur.

Second impression. The scroll, name, and date, are inserted; the character of the lion's face is altered, and lightly shaded with dry-point, as are the plants at the foot of the tree. Fine impressions are full of bur.

109.—ST. JEROME: UNFINISHED.

It is much to be regretted, that the whole of this piece was not finished. The disposition of the subject is rich, and that part which is finished is done in a good style. The composition is much in the manner of *Albert Durer*. *St. Jerome* is sitting on a bank or rock to the left, at the foot of a large tree, the higher part of what is seen of it being unfinished; on the trunk a bird is perched. There is a clump of trees immediately behind it, in shade. The figure of *Saint Jerome* is only traced, except the hat and upper part of the face, which are nearly finished. The bank on which he sits, which takes up almost the foreground of the print, is likewise only traced. He rests upon his left elbow, and holds a book in both hands, in which he is reading. On the bank behind him stands a lion in a spirited attitude, seen from behind; his hinder part is only etched with the single stroke. In the distance, to the right, are a country house and a church, with clumps of trees on each side of them, which are all well finished. Beneath the church is a fall of water, which tumbles down amongst the rocks to the right corner of the print: over the water-fall is a wooden bridge, with two figures at the end of it. This piece is scarce.

Heighth, 10 *in.* 2-10*ths*; *width,* 8 *in.* 3-10*ths.*

There are *two* impressions.

First impression. In this, which is very rare, there is much of the bur, particularly in the head of the lion, in some foliage to the left of it, as likewise in the two persons passing over the bridge. The upright posts which support the bridge, are only slightly etched, with but little shadow.

Second impression. The upright posts which support the bridge

are more worked upon and shaded, as are several minor parts adjoining. This impression, when fine, is also full of bur.

110.—ST. JEROME: IN REMBRANDT'S DARK MANNER.

This piece represents *St. Jerome*, with an open book before him, sitting in a room at a table, on which he rests his left elbow, while the hand supports his head. Upon the table stands a crucifix, with a skull at the foot of it. The lion is lying under the table, and is not easily discovered. To the left is a winding staircase, which leads to a room below that in which he is sitting. The light proceeds from a window which is placed high up before him, and the chiaro-scuro has a striking effect in a fine impression. In the margin, at the bottom, is written *Rembrandt f.* 1642.

Heighth, 5 *in.* 9-10*ths; width,* 6 *in.* 8-10*ths.*

Of this there are *two* impressions.

First impression. In this, which is very scarce, that part of the casement which is to the right is less seen, being half concealed behind a curtain, which falls down almost in a right line.

Second impression. More of the window is seen, the curtain being drawn back at the bottom, forming a crescent. The effect of this impression is not equal to that of the former. The plate afterwards fell into the hands of a printseller at Amsterdam, who retouched it.

111.—ST. JEROME: AN OUTLINE.

This piece, an impression of which was in *M. Houbraken's* collection, and is now in the Royal Collection at Paris, may be regarded as *presque unique.* It represents *St. Jerome* kneeling and contemplating a skull that lies before him. The head of the saint, and almost all the upper part of the subject, are only in outline.

Heighth, 15 *in.* 1-10*th; width,* 13 *in.* 1-10*th.*

112.—ST. FRANCIS PRAYING.

St. Francis is represented upon his knees, praying, turned to the

left; his hands are joined together, and placed on a book, which lies open before him upon a rock, at the foot of a large tree. Before him is a crucifix standing, near the background, which appears rocky, interspersed with foliage. To the right another saint or monk is discovered, (only sketched) who is also kneeling with a book in his hands: this figure, which is seen behind and directed towards the right, is placed under a thatched hovel. His right arm comes from under it, and is supported on one of the rafters. On an eminence on the same side stands a chapel. The scenery throughout is well adapted to the subject. In a small white space which is inclosed with a single line within the print, at the right corner below, is written, in large broad characters, *Rembrandt f.* 1657. The same is likewise written so as to come in contact with the other, in small light characters. This piece is scarce.

Heighth, 7 *in.* 1-10*th; width,* 9 *in.* 6-10*ths.*

There are *two* impressions.

First impression. This may be considered as *presque unique,* and is in the British Museum. The background to the right is nearly white; no shadow appears between the saint and the great tree; the figure of the saint, also, is not shaded. It is very full of bur.

Second impression. The saint is shaded, as well as most of the rest of the print, and much finished. The name, which in the first is only slightly engraved, is marked in coarser characters over the original writing. A fine impression has much of the bur, and the edges of the plate are dirty.

FIFTH CLASS.

ALLEGORICAL, HISTORICAL, AND FANCY SUBJECTS.

113.—YOUTH SURPRISED BY DEATH.

This piece is etched entirely with the dry point. It represents a young man in profile to the left, with a young woman seen from behind, gaily dressed in a hat and feather. They are contemplating a monument, from beneath which, Death rises with his scythe and hour-glass. In the margin, to the left, is written *Rembrandt f.* 1639. This print is scarce.

Heighth, 4 *in.* 3-10*ths; width,* 3 *in.* 1-10*th.*

An impression before the name, and with much more color than the print is usually found with, is stated by *De Clausin* to have been in *F. Basan's* sale at Paris, and he considers it to be unique.

114.—AN ALLEGORICAL PIECE: PROBABLY THE DEMOLITION OF THE DUKE OF ALVA.

This print is extremely rare; in Holland it is called the *Phœnix.* It seems to represent the demolition of the statue of the *Duke of Alva,* at Antwerp: about the year 1568, when the Duke, having driven the *Prince of Orange* out of the Low Countries, and being complimented by *Pius V,* as the champion of the catholic religion, directed the cannon taken from the Prince to be melted, and a statue of himself to be made of the metal, and set up in the citadel of Antwerp. He was represented trampling upon the states of the Low

Countries, the nobility and people, under the figure of a double-headed hydra; which so enraged the populace, that, on the expulsion of the Spaniards in the year 1577, they overturned it into the court, and converted it to its former purpose, by casting it again into cannon. On the pedestal was a fulsome eulogium on himself.

In the print, at the foot of a large pedestal, lies a colossal figure of a man, well foreshortened, his head lying at the bottom of the print, and his feet elevated above the body, so as to reach the bottom of the tablet on the pedestal. At each corner of this pedestal is a mask; and on the upper part of it is an armorial shield, with a ducal coronet. Above this, is distinctly seen the hinder part of the hydra, the fore part of which is broken down. Upon it are extended two bunches of corn, in the blade, fastened together round the stalks. Two genii appear in the air, with their wings extended, blowing trumpets, which each of them holds in one hand, and with the other takes hold of the corn near the blade. A stork, with expanded wings, fills up the lower part of a luminous glory, from which the rays are diffused over the subject; particularly falling upon the heads of the populace, who are discovered at the bottom of the print, and seen no lower than the breast; one on the right side, and three on the left, one of whom holds up a child. Above them, two houses are seen in perspective; and on the right, the trees on the rampart. The stork is considered as an emblem of democracy, and is held in great veneration in Holland; it is also the armorial bearing of the Hague, and may in the point in question allude to the *Prince of Orange*, the deliverer of his country from the Spanish yoke. This print has probably been intended for some historical work, in which that event is recorded, but it was not made use of. At the bottom, towards the right corner, is written *Rembrandt f.* 1648; but owing to a broad stroke crossing the name, its orthography is not easily to be made out. The design of the piece is incorrect, and the engraving careless; the early impressions are on India paper and full of bur.

Heighth, 7 in. 1-10th; width, 7 in. 2-10ths.

115.—FORTUNE: AN ALLEGORICAL PIECE.

This print is found at page 97 of a Dutch book printed at Amsterdam in 1634, entitled *E. Haerckman's Zeevaerts Lof, (L'Éloge de la Marine.)* There are many other prints in the book, but only this by *Rembrandt.* To the right is a Dutch vessel, crowded with people, in which stands the figure of Fortune, as a naked woman seen from behind; she hoists up the sail with her left hand and expands it with the right. On the shore is a man crowned with laurel, on a horse that has fallen down; he looks after Fortune with regret, as she has turned her back on him, and is leaving him. Above him is seen a colossal term of Janus, whose temple is on the left; many persons are ascending a flight of steps which lead to its portico. At the bottom of the steps, some seem to be in attitudes of prayer, others of complaint. In the distance, beyond the vessel, a fleet of ships is discovered, some of which appear to be engaged in action. This piece is executed with spirit, and a good impression is scarce. On the side of the vessel is written *Rembrandt f.* 1633, but the name is scarcely perceptible.

Heighth, 4 *in.* 4-10*ths; width,* 6 *in.* 5-10*ths.*

There are *two* impressions of this print.

First impression. The plate is nearly 4-10ths of an inch broader on the right. This is extremely rare.

Second impression. The plate is reduced to the dimensions first described.

116.—MEDEA: OR THE MARRIAGE OF JASON AND CREUSA.

This piece is extremely well executed, and produces a fine effect, particularly in the double flight of steps which lead up to the temple. It was designed and etched as a frontispiece to a Dutch tragedy called *Medea,* which was written by *Rembrandt's* friend and patron the Burgomaster *Six,* then secretary to the city of Amsterdam. It represents the inside of a temple, adorned with many columns, which support an arched roof. From side to side a cur-

tain-rod is sketched, supported in the middle by something suspended from the roof; the curtain is drawn to each side, and hangs in festoons: the temple is crowded with figures. On the right appears the statue of *Juno*, sitting under a canopy; before the statue is an altar, with the fire kindled upon it and a priest standing by it. *Jason* and *Creusa* are kneeling before the altar. The ascent to the body of the temple is by a double flight of steps, towards which *Medea* is approaching from the right, in an attitude of sorrow; her right hand is raised, and in it she holds a handkerchief; her train is supported by a page. In the margin, at bottom, are four Dutch verses, beginning, "*Creus & Jason hier, &c.*" and to the right is written *Rembrandt f.* 1648.

Heighth, 9 in. 5-10ths; width, 7 in.

Of this piece there are *four* impressions.

First impression. This is extremely rare, and is before the name of *Rembrandt* and the date. The head of *Juno* is covered with a little cap or calotte. The robes of *Medea* and of her page are shorter than in the subsequent impressions.

Second impression. On the head of *Juno* is a crown, instead of the calotte; the robes of *Medea* and her page are lengthened; but the name and date and the verses are still wanting.

Third impression. The curtain, the large column, and some of the darker parts near the flight of steps, are a little more worked upon, and this impression is strong and full of bur. The name of *Rembrandt* and the Dutch verses are added in the margin.

Fourth impression. The margin containing the name and date is cut off.

117.—THE STAR OF THE KINGS.

It is a custom among the populace in Holland, on the Feast of the Three Kings, for parties to parade the streets, carrying a great lantern, in the form of a star, fixed at the end of a pole. They are

dressed in a ridiculous imitation of royalty, attended with suitable music, and go from house to house to obtain money from the burghers.

This print is a night-piece. Towards the right the star is carried by a boy. Six or seven other persons are discovered, one of whom is in a high cap. On the left, several lights are perceived in the houses. The early impressions of this print have a fine rich effect from the bur: the later impressions, though black, are raw.

Heighth, 3 *in.* 7-10*ths; width,* 5 *in.* 7-10*ths.*

118.—A LION HUNT.

Near the middle, inclining to the right, is a horse fallen down, with his rider under him. Higher up appears another horse, curvetting, on which sits a Turk, throwing a javelin at a lion, running towards the left, and attacked by three other horsemen; one of them with a sword, the other two with bows and arrows. In front of this lion is another, lying on his back, wounded with an arrow. To the right are four other horsemen, and behind them appear some trees slightly sketched. At the top of the plate to the right is written *Rembrandt f.* 1641.

The early impressions, which are scarce, have a little of the bur.

Heighth, 8 *in.* 9-10*ths; width,* 11 *in.* 7-10*ths.*

119.—A LION HUNT.

A horse to the left appears to be rearing: it is mounted by a Turk, who is throwing a javelin at a lion. A little beyond this animal is a tigress, tearing a man, whom she has dragged from his horse. The background is woody; and at a distance on the right are seen several horsemen: it is very lightly etched.

In the early impressions the plate is not cleaned, and there is a little bur: these are rare.

Heighth, 6 *in.* 2-10*ths; width,* 4 *in.* 8-10*ths.*

120.—A LION HUNT.

In this piece, apparently a companion to the last, a lion is seen

attacking a man, who is fallen down with his horse; he is defending himself with a javelin, while another horseman comes to his assistance, and makes a stroke at the lion with his sword.

Heighth, 6 *in.* 2-10*ths; width,* 3 *in.* 1-10*th.*

There are impressions of each of the three preceding prints with a very trifling degree less of work, but the variation is too slight to require particular notice.

121.—A BATTLE.

This little print is slightly etched, like the three preceding. To the right is a group of Turks on horseback, with swords and javelins, appearing to attack a troop of banditti, seen at a little distance to the left.

Heighth, 4 *in.* 3-10*ths; width,* 3 *in.* 1-10*th.*

Of this print there are *three* impressions.

First impression. A spotty, confused effect of landscape is seen in the background. This is extremely rare.

Second impression. The spotty landscape is effaced, and the traces of the pumice-stone are visible in a grey tint. This is very scarce.

Third impression. The background is cleaned.

122.—THREE ORIENTAL FIGURES.

To the left appears a house built in the Flemish manner, with a porch or cove over the door, the lower part of which is shut, and a man in a large cap and cloak is leaning over it. Before the door stand three figures, two men and a woman, in oriental habits, with a dog. At the top, to the right, is written, in reversed letters, *Rembrandt f.* 1641. This piece is etched with spirit.

Heighth, 5 *in.* 7-10*ths; width,* 4 *in.* 5-10*ths.*

There are *two* impressions.

First impression. The tree near the house has less foliage. This

is extremely rare: an impression, with a counterproof in the same state, was in the *Denon* collection.

Second impression. The tree has more foliage.

123.—THE TRAVELLING MUSICIANS.

A blind boy, with a dog in a leash, accompanied by an old man, stands near the middle of the print, playing upon the bag-pipes in front of a cottage, which is on the right, with a door-hatch; over it are seen leaning a peasant and his wife; she holds up a little child, who seems to be much diverted with the music.

Heighth, 5 in. 6-10ths; width, 4 in. 6-10ths.

124.—THE SPANISH GIPSY.

This piece is executed in a masterly manner, though not elaborately finished, and is of the best time of *Rembrandt.* The subject is taken from a Spanish story, which also served as the foundation for a Dutch tragedy. A scene in each act was illustrated by a print, but this only was done by *Rembrandt.*

A gipsy having found means to steal a Spanish princess in her infancy, made a constant companion of her whenever she went abroad with the troop, but paid particular attention to her education; concealing from her, however, her illustrious birth. While passing through a wood, the young lady was accidentally seen by a prince, who was on a hunting-party, and who being struck with her beauty, fell passionately in love with her; and having by some circumstances discovered the secret of her birth, married her.

In the print, an old woman, dressed like a gipsy, is represented passing through a wood, with the princess by her side: the old woman carries a walking-stick in her left hand, and their course is directed to the right. This piece is very scarce, and when met with is often cropped.

Heighth, 5 in. 2-10ths; width, 4 in. 5-10ths.

125.—THE RAT-KILLER.

This piece represents an old man, holding in his left hand a pole, with a cage on the top of it, containing live rats. One is also seen sitting on the cage, and from the bottom is suspended another, dead: there is likewise a rat perched on his shoulder. He has a high cap on, and a sword hanging by his side, with a short fur cloak thrown over his right arm, and hanging behind him. He is accompanied by a little boy, who carries a box of ratsbane; the old man offers a packet of it to another, who is leaning over a door-hatch to the left, but who puts it aside with his hand, appearing to reject it, turning away his head. By the side of the door appear the trunk of a decayed tree and a broken cask. To the right, in the distance, is a cottage, with trees above it. Near the bottom, on the right, is written *Rt.* 1632. The last three figures are reversed.

Heighth, 5 *in.* 5-10*ths; width,* 4 *in.* 9-10*ths.*

There are *two* impressions of this print.

First impression. It is very scarce. The trees above the head of the rat-killer are not cross-etched.

Second impression. The trees above the rat-killer's head are covered with diagonal lines.

126.—THE RAT KILLER: A SIMILAR SUBJECT TO NO. 125.

This piece is coarsely scratched and spotty, and appears to be the study made by *Rembrandt* for the preceding piece; or as *Clausin* observes, being dissatisfied with this, he re-engraved the subject as we see in the last article. The rat-killer is seen in profile to the left of the print, and looking towards the right; his arm is extended, and he holds out one of his packets in his hand, offering it for sale. By his side a long pole is fixed in the ground, and at the top of it is a round cage, from which hang some dead rats.

Heighth, 4 *in.* 9-10*ths; width,* 3 *in.* 2-10*ths.*

127.—THE GOLDSMITH.

This little print was formerly very scarce, the plate having been mislaid; but being found again, impressions are become common, though it is still difficult to meet with one really fine. It is well etched, and as well finished. The Goldsmith is seen in front, holding a group representing Charity with his left hand, and a hammer in his right, with which he strikes upon the ground of the group. To the left is a forge burning. In the corner at the bottom on that side is to be distinguished, with great difficulty, *Rembrandt* 16.

Heighth, 3 *in.* 1-10*th*; *width,* 2 *in.* 1-10*th.*

128.—THE PANCAKE WOMAN.

This piece is etched with much spirit. There are many figures, but the principal one is an old woman in profile, sitting in the middle, and turned to the right, her right hand holding a frying-pan over the fire, with cakes in it; in her left is a stick, with which she turns them. Near the front is a child on the ground, crying for fear of a dog, which tries to snatch the cake, held by the child with both hands. In the distance to the left is a woman with a child on her knee. In the middle of the margin at bottom is written *Rembrandt f.* 1635.

Heighth, 4 *in.* 2-10*ths*; *width,* 3 *in.* 1-10*th.*

There are *two* impressions of this print.

First impression. It is a light etching, beautifully and tastefully executed, in which state it is extremely rare. The woman's arm, her hat, and her petticoat, are white; the name and date are seen as in the ordinary impressions. It was in the *Denon* Collection, and is now in that of *Lord Aylesford.*

Second impression. Entirely worked over in the arms, hat, and petticoat of the woman.

129.—THE SPORT OF KOLEF, OR GOLF.

To the right, in a box, such as is found in the public gardens in

Holland, sits a man in a high-crowned hat, with his hands crossed, and his left elbow supported on a table, on which is a beer jug. His right leg lies extended on the bench on which he sits. Out of doors, on the left, is a man striking a golf-ball with the instrument used in this sport; which is a similar game to that so much played on Blackheath. Through an opening in the middle are seen two men, one sitting and the other standing. This piece is very slightly etched, and does not produce much effect. On the left, towards the bottom, is written *Rembrandt f.* 1654.

Heighth, 3 *in.* 8-10*ths; width,* 5 *in.* 6-10*ths.*

There are *two* impressions of this print.

First impression. There are three little white spaces near the top of the plate, where the biting has missed, and some bur in various parts. This is rare and was in the *Denon* collection.

Second impression. The three white spaces are filled up.

130.— A JEWS' SYNAGOGUE.

This piece is very well executed. In front, to the left, stand two old Jews, who are the principal figures. They are in earnest conversation; the left hand of one of them is supported on a walking stick, and his right is placed on his breast; his whole attitude is expressive of attention, and the other seems to be addressing him with much energy, his right hand being raised and in action. Farther back, on a step in the middle of the piece, sits a Jew, seen from behind. Part of the Temple is discovered in perspective, and several Jews are walking and conversing together. On some stone-work above the left shoulder of the Jew with the stick, is written *Rembrandt f.* 1648.

Heighth, 2 *in.* 8-10*ths; width,* 5 *in.* 1-10*th.*

There are *three* impressions of this print.

First impression. The right foot of the Jew near the front, turned to the right and talking, is scarcely more than traced; and his mantle, particularly at bottom, is but little worked, and nearly

white; there is no shade on the ground to the feet of the Jews seen from behind, and walking in the distance to the right.

Second impression. The mantle and foot of the Jew are worked upon with dry-point, so as to take down the parts left light in the preceding impression.

Third impression. The whole print is more worked upon, and full of color, when fine; but the mantle of the Jew is partly made clear again: the face of the Jew near the edge of the plate to the right, is shortened, and his hat is more shaded underneath. The face of that Jew in the distance, seen from behind, who is crossing to the right of another, is partly turned, but in the preceding impressions is only a profile.

131.—THE SCHOOLMASTER.

This piece represents a school, in the door-way of which is a hatch shut close; on its outside appears a woman leaning, and over it is seen the head of a child. The light is full on the woman's face and shoulder, and produces a good effect. To the left is the schoolmaster, in conversation with the woman, and five or six children are about him. Near the top of the door, which is arched and half open, is written *Rembrandt f.* 1641.

Heighth, 3 *in.* 7-10*ths; width,* 2 *in.* 5-10*ths.*

132.—THE MOUNTEBANK.

He wears a cap, with a large ruff round his neck, and ruffles at his hands. He has a basket before him, out of which he has taken a packet, which he holds out with his left hand; his right is placed on his side, and below it hang a pouch and a sabre. His knees are a little bent. Beneath his feet is written *Rembrandt f.* 1635. This piece is lightly etched, with great spirit.

Heighth, 3 *in.* 1-10*th; width,* 1 *in.* 4-10*ths.*

133.—THE DRAUGHTSMAN.

To the right is a young man in a cap, who holds an inkstand in his left hand, and is drawing by candlelight, in a portfolio, after a

bust which stands on a book to the left. Over the bust is a pedestal, and, beside it, a press or chest, on which lie several portfolios. This piece has not much effect.

Heighth, 3 *in.* 7-10*ths ; width,* 2 *in.* 5-10*ths.*

134.—PEASANTS TRAVELLING.

This piece is etched with spirit. A peasant in a high-crowned hat, the brim of which projects over his eyes, is travelling to the right ; he has a staff in his left hand, carries a knapsack, and leads a little boy. A woman with a child on her back follows them. In the distance, to the right, appears the tracing of a peasant's head with a hat, not easy to make out. In early impressions the background is dirty, particularly in those on China paper.

Heighth, 4 *in.* 5-10*ths ; width,* 3 *in.* 6-10*ths.*

135.—A JEW, WITH A HIGH CAP.

He is represented walking from the left to the right, his head is covered with a very high cap ; he leans upon a walking-stick with his right hand, and seems to point with his left. This piece is spiritedly etched. Near the middle of the margin is written *Rembrandt f.* 1639.

Heighth, 3 *in.* 3-10*ths ; width,* 1 *in.* 7-10*ths.*

135*.—AN OLD MAN WITH A BOY.

The old man is sitting on a bank; he has a long beard, and wears a turban. Between his legs stands a little boy, leaning his elbow on the right knee of the old man, and holding an apple in his left hand, smiling while the old man caresses him.

Heighth, 4 *in.* 6-10*ths ; width,* 3 *in.* 5-10*ths.*

136.—THE PEASANT WITH HIS HANDS BEHIND HIM.

The peasant is an half-length, turned towards the right, and seen in profile : he wears a scanty doublet, and a sailor's fur cap upon

his head; his hands are placed behind him. Near the top, to the left, is written *Rembrandt*, 1631.

Heighth, 2 *in.* 3-10*ths*; *width*, 2 *in.*

Of this piece there are *four* impressions.

First impression. This is extremely scarce. It is a mere etching.

Second impression. The work on the elbow is crossed with other lines.

Third impression. The shade on the hinder part of the figure, near the hands, which in the preceding impressions is very narrow, extends in this to the thigh; and the nose, which in those impressions is pointed, in this is rounded.

Fourth impression. That part of the neck which is clear in all the foregoing impressions, is now covered with a single diagonal line.

137.—A MAN PLAYING AT CARDS.

This piece is lightly etched, and but little shaded: the card-player is seen in front; he has the common cap on his head, his chin is pointed, and his hair is long and straight; he leans on a table, and holding the cards. The back-ground is shaded, and is darkest on the right side towards the top. On the left, about half-way up, is written *Rembrandt f.*; and, below it, 1641.

Heighth, 3 *in.* 6-10*ths*; *width*, 3 *in.* 3-10*ths.*

There are *two* impressions.

First impression. Some white spaces are in the plate, to the right, at the top, from the failure of biting, and the work is altogether mellower than in the second impression.

Second impression. The defective spaces are filled in, but the work is less agreeable.

138.—THE BLIND FIDDLER.

The fiddler is led by a dog; he has a high fur cap on his head, and a cloak over his shoulders; and is turned towards the right, playing on his instrument. In the back-ground, to the left, appears an old woman, who is going into a cottage, behind which is a tree. In the margin is written *Rt.* 1631. It is highly finished.

Heighth, 3 *in.* 1-10*th*; *width*, 2 *in.* 1-10*th.*

Of this there are *three* impressions.

First impression. The figure of the fiddler is less wrought upon in the neck and drapery.

Second impression. The figure is more finished.

Third impression. It is retouched with the burin, and is highly finished; the spirit, however, is much diminished.

139.—THE MAN ON HORSEBACK.

He is mounted on a horse turned to the left, and seen almost from behind; on his left shoulder is a pike. Below the horse's head appears part of another figure, seen also from behind, in a cap and feather; and above him, to the left, is an indistinct figure, though strongly etched. This little piece is executed with spirit. In the right-hand corner at the top, is written, in reversed letters, *Rt.*

Heighth, 3 *in.* 2-10*ths*; *width,* 2 *in.* 2-10*ths.*

In the early impressions the plate is irregular, being a little higher on the right than on the left, and the edges are not cleaned.

140.—A POLANDER.

He is seen in profile, and his face is very expressive; he has on a very high cap, and a cloak which comes no lower than the waist; he is walking towards the right; his hands are a little raised and joined together before. This piece is well etched, with a very fine point, and is scarce.

Heighth, 2 *in.*; *width,* 1 *in.* 9-10*ths.*

In the early impressions the plate is irregular and the edges are dirty.

141.—ANOTHER POLANDER.

He has mustaches, and is seen in profile, turned to the left. In the front of his cap is a feather, that falls back over the head. His belt is thrown across his shoulder, and his sabre is by his side;

a short cloak hangs over his right shoulder, and he rests his hands upon a stick. In the distance to the left, is a tree on rising ground. This piece is highly finished.

Heighth, 3 *in.* 2-10*ths; width,* 1 *in.* 7-10*ths.*

There are *four* impressions.

First impression. This is a very slight etching, and the sabre-belt is scarcely defined, where the sword passes through.

Second impression. The belt is more defined; the plate is irregular and its edges are dirty.

Third impression. Worked upon throughout, and the contour of the stick defined on one side by a double line, which in the preceding impressions is single, and the plate is cut and cleaned.

Fourth impression. Retouched throughout with the burin, and the shadows rendered black and disagreeable.

142.—ANOTHER POLANDER.

This little figure of a Polander is seen in profile, the body turned to the right: he wears a turban, with a feather in it; his right hand rests on his hip, and he holds a cane in his left. At the bottom is written *Rt.* 1631. The edges of the plate are dirty. This print is of the greatest rarity.

Heighth, 2 *in.* 7-10*ths; width,* 1 *in.*

It has been extremely well copied by *M. de Clausin.*

143.—AN OLD MAN, SEEN FROM BEHIND.

The figure is a half-length, turned to the right, and seen from behind, but the face is nearly in profile. He has on his head a large fur cap, bound with a fillet, and an ear-piece, from which a string falls upon the shoulder. His habit is fastened round the waist with a girdle. His hands, which are merely sketches, are raised and joined together, as if resting upon a stick. This piece

is well executed, and a good impression is scarce. It was originally part of a leaf of studies described in that class.

Heighth, 2 *in.* 9-10*ths; width,* 1 *in.* 7-10*ths.*

There are *two* impressions of it.

First impression. It is very scarce, and is the pure etching, without being shaded with double strokes in the clear part of the back.

Second impression. It is very much strengthened throughout with the dry needle: in particular, the clear part of the back, and the bottom of the dress, are shaded with a double stroke.

144.—TWO TRAVELLING PEASANTS.

Two peasants, a man and a woman, are represented travelling on front from the left to the right. The woman has a child on her back, and leans on a staff, the better to support her burden. The man is on the further side of her; his hat is flapped, and his stick is under his arm. Their action is very well expressed. In the distance appear some trees rudely sketched.

Heighth, 2 *in.* 5-10*ths; width,* 1 *in.* 9-10*ths.*

This piece has been well copied by *M. S. Le Gros,* an amateur of Vienna. It may be distinguished by the outline of the woman's petticoat tucked up in front being scarcely visible: in the original, though broken, it is distinct.

145.—A PHILOSOPHER MEDITATING.

This print is a slight sketch, representing an old man with a large beard, and is a half-length figure. He is turned to the right and seen in profile. His hands are crossed; in the right he holds a pen, and his left rests on a book, placed on a table before which he sits. At the side of it, in the right corner, is a globe scarcely defined, a small part of which only is visible. This is one of the three prints classed by *Gersaint* and *Daulby* under the No. 58 of their catalogues. It is not common.

Heighth, 3 *in.* 5-10*ths; width,* 2 *in.* 5-10*ths.*

146.—A MAN MEDITATING.

This piece is extremely well executed, in *Rembrandt's* dark manner. A man is represented sitting at a table, upon which lies an open book; and over it a lamp is fastened to a wall, throwing a faint light upon the subject. He is seen nearly in front, and has on such a cap as is common in *Rembrandt's* portraits; his left elbow rests upon the table, and his left hand is raised to his forehead, in an attitude of study; his right rests on the arm of the chair. On the right side is a curtain. The effect of the chiaro-scuro is very good.

Heighth, 5 in. 3-10ths; width, 5 in. 8-10ths.

Of this print there are *four* impressions.

First impression. It is very scarce. The light of the lamp is large, and all the parts are somewhat indistinct.

Second impression. The rays of the lamp are less diffused, and the subject is better defined.

Third impression. The book is covered with slight diagonal lines; the cap of the man is larger, and the work is raw and disagreeable.

Fourth impression. The rays of the lamp are again more diffused, as in the first; the curtain is likewise more worked upon, so that the folds are hardly to be seen.

147.—AN OLD MAN STUDYING.

This piece is almost an outline, though very expressive. An old man with a white beard is seen in front; he is sitting, and his body is turned to the right, from which side the light comes in. He holds a pen in his right hand, and rests his left on the arm-chair in which he sits, while his right arm leans on a book open on a table to the left, where are other books: his robe is only traced. There are some strokes in different directions in the background on the left. It is of extraordinary rarity, and is etched in the same style as the unique *St. Jerome*, No. 111.

Heighth, 9 in. 4-10ths; width, 7 in. 9-10ths.

148.—AN OLD MAN, WITHOUT A BEARD.

He leans his back against the left side of the print, as if supported by something which does not appear. His body is a little bent, and his legs are brought forward. He wears a cap, and is covered with a cloak that hangs down to the ground. His left hand is raised and pointed. The ground is white: at the top of the print, on the left, is written *Rt.* 1631.

Heighth, 2 *in.* 5-10*ths; width,* 1 *in.* 6-10*ths.*

There are *seven* impressions of this piece.

First impression. This is extremely rare, the figure is sketched only with an outline, the background is slight, and the plate is 3-*in.* by 2-*in.*; it is also without the name and date.

Second impression. The dimensions and the figure are the same, but the background towards the top is more worked upon.

Third impression. The plate is reduced; the cloak is only shaded in the first fold; as is likewise the upper part of the thighs; and the background is white, as it is in all the following.

Fourth impression. The figure is more worked upon, and the thighs are more shaded.

Fifth impression. There is still more shade, and the feet are better expressed.

Sixth impression. The cloak has an additional fold, and is strongly shaded, and there is more work both in the thighs and legs.

Seventh impression. The mantle is light only in front, and has but two folds instead of three, that below the left hand being suppressed.

149.—AN OLD MAN WITH A BUSHY BEARD.

The figure is turned towards the right in a stooping posture, leaning against a bank placed on the left of the print. The face is a three quarters; the head is covered with a fur cap; the hands are

raised a little, and rest upon a stick which contributes to support the figure. In the right corner, at the top, is written in reversed letters *Rt.*

Heighth, 4 *in.* 5-10*ths; width,* 3 *in.* 1-10*th.*

150.—THE PERSIAN.

This piece is very highly finished, in a good taste, with an exceedingly fine point. He is an old man, with a great beard, richly habited, and seen in front. He wears a fur cap and feather, and is covered with a short cloak, bordered with fur; his habit is fringed, and being open at the top, discovers a ribbon, at which hangs a medal. The right hand, which holds his cane, comes out from under his cloak: his countenance is austere. Near the middle, at the bottom, appears *Rt.* 1632, but the last two figures are written backwards. A fine impression is scarce.

Heighth, 4 *in.* 3-10*ths; width,* 3 *in.* 1-10*th.*

There are *two* impressions of this print.

First impression. The plate is 4-10ths of an inch larger on the right, and is less worked upon, having no richness of effect. Extremely rare.

Second impression. The plate is reduced, and finished with a very rich effect in impressions really fine, which may be known by the dirty edges of the plate, and are very scarce.

Of this piece there is a good old copy reversed; it measures 4 *in.* 8-10*ths* by 3 *in.*

There is likewise another copy, not so well executed, which measures 3 *in.* by 2 *in.* 8-10*ths.*

151.—TWO VENETIAN FIGURES.

They are seen in profile, walking side by side, from left to right; they are covered with long cloaks, and have high caps on their heads, in the Venetian fashion: the etching is rather hard. This piece is of the greatest rarity.

Heighth, 3 *in.* 7-10*ths; width,* 2 *in.* 3-10*ths.*

152—A PHYSICIAN FEELING THE PULSE OF A PATIENT.

This print, which is very rare, represents a physician, seen half length, feeling the pulse of a sick person, the head and half the body of whom are seen from behind. The figure of the physician is that in the print of the *Death of the Virgin*, but reversed.

Heighth, 2 *in.* 8-10*ths*; *width*, 2 *in.* 1-10*th.*

153.—A SKATER.

This piece represents a man skating. He has on his head a flat bonnet; and carries a staff on his right shoulder, which he holds with both hands. He is skating from the right towards the left. This piece is very lightly etched, but there is a little bur in the right foot. *Gersaint* had never seen it, when he made his Catalogue, and *P. Yver* thought it *presque unique*. It ought not, however, to be ranked as so very uncommon, though extremely rare. It was in *Sir Thomas Baring's* sale, in May 1831.

Heighth, 2 *in.* 4-10*ths*; *width*, 7 *in.* 2-10*ths.*

There is a deceptive copy of it.

154.—A HOG.

The beast is lying in the foreground of the print, turned towards the left; his legs are tied together, and he is fastened to a stake. Over him appear five figures, all sketched in outline only: an old man, with a basket on his arm; a boy who is teazing the hog with the grunting of a bladder; two young children, looking at the hog with much compassion, and a figure seen in profile above them; on the right corner at the bottom is written *Rembrandt f.* 1643. This piece is well etched, the animal especially, which is true to nature.

Heighth, 5-*in.* 8-10*ths*; *width*, 7 *in.* 2-10*ths.*

There are *two* impressions of it.

First impression. It is extremely rare: the plate is dirty, and irregular on the edges, and is 3-10ths of an inch larger at the top on the left side. It is very full of colour in this state.

Second impression. The plate is cut even, and the edges are regular.

155.—THE LITTLE DOG SLEEPING.

The dog is represented lying asleep, on the right side of the print, and is etched with a fine point: he has a collar round his neck, with a strap fastened to it, and which is extended before the dog. This piece is scarce, though not of great importance: it is very feeble, the aqua-fortis having failed, particularly in the head of the animal.

Heighth, 1 *in.* 5-10*ths; width,* 3 *in.* 2-10*ths.*

There are *three* impressions of it.

First impression. Perhaps unique: the plate measures 4 in. 2-10ths by 2 in. 5-10ths, but the mark of the plate is only visible on the top and right hand, the subject having been etched on the corner of a large plate, the figure of the dog occupying the right side of the print. This was in the Collection of the Duke of Buckingham.

Second impression. Extremely rare. The plate is reduced: the shadowing in the background does not extend to the left side by about a quarter of an inch, and the plate measures 1 in. 7-8ths by 3 in. 5-8ths.

Third impression. The plate is reduced to the size first described.

This print has been most deceptively copied by *Folkema.* In the copy, the shade in the left corner at top extends to the extremity of the plate: in the original, there is a small space of white between the shadow and the edge; the little tuft in the right corner at bottom differs also from that in the original.

156.—THE SHELL.

This is the representation of the shell called the *Damier.* The background is deeply shaded; to the left, in a margin, is written *Rembrandt f.* 1650. Nothing can be better executed, and it is scarce.

Heighth, 3 *in.* 8-10*ths; width,* 5 *in.* 2-10*ths; including margin.*

There are *two* impressions of it.

First impression. The background is entirely white : this may be regarded as of the greatest rarity, and its beauty equals its rarity.

Second impression. The background is entirely shaded. This print has been copied by *Sir Abraham Hume,* but the plate is much larger.

SIXTH CLASS.

BEGGARS.

157.—A BEGGAR SITTING IN AN ELBOW CHAIR.

He is seated in an elbow-chair, the back of which is seen : he is turned towards the right of the print, from whence the light comes in; his head is bald, his beard thin, his hands joined together and placed before him. His garment is lightly worked upon ; the elbow and the back of the chair are covered with strokes; all the rest is white. There is neither name nor date, but this piece is certainly by *Rembrandt,* and is very rare.

Heighth, 5 *in.* 1-10*th ; width,* 3 *in.* 5-10*ths.*

158.—BEGGARS, A MAN AND A WOMAN ; THE MAN CARRYING A PEDLAR'S PACK.

He holds a long staff in his right-hand, which rests against his shoulder, and carries a pedlar's pack. At his side is a beggar-woman, seen in front, covered with a sort of shepherdess's hat, and holding a child by the hand. The background is white; but at the top to the right is a sort of arcade or grotto, ill expressed, with strokes harder than the rest of the print. There is no name; but this, as well as the last, is undoubtedly the work of *Rembrandt,* and is extremely rare.

Heighth, 2 *in.* 6-10*ths ; width,* 2 *in.* 7-10*ths.*

159.—A BEGGAR STANDING, AND LEANING ON A STICK.

This figure is etched with little more than an outline; he has on a large fur cap, and his clothes are very ragged; he leans with both hands on a staff, and his body is a little bent forward. The background is white, except a little bank on the left side, and there is neither name nor date: it is scarce.

Heighth, 6 *in.* 2-10*ths; width,* 7 *in.* 4-10*ths.*

There are *two* impressions of this print.

First impression. The plate is of an irregular shape, and the edges are rough and dirty; the background is also dirty, and there are a few indications of bur.

Second impression. The plate is cut straight, and the background and edges are cleaned.

160.—A BEGGAR, STANDING, SEEN IN PROFILE IN A CAP.

He is covered with rags, and girt round the waist. He is walking towards the left, and has a staff in his right hand and a pouch at his side. There is a light single stroke in the background, near the top of the print, which touches his cap in two places, and is carried behind him downwards, opposite to his waist. This piece has neither name nor date; it is well executed, and is very scarce.

Heighth, 3 *in.* 5-10*ths; width,* 1 *in.* 8-10*ths.*

161.—TWO BEGGARS, A MAN AND A WOMAN, CONVERSING.

They both appear to be old, and are standing opposite to each other, in conversation: the man, who is on the left, wears a cap, and a pouch hangs before him; his right hand is behind him, and he leans on a stick with the left. The woman's hands are placed one on the other, and supported also on a stick; she wears a flat hat, her head is a little inclined, and her back is prominent; on her left arm

hangs a basket. This piece is well designed, and executed with a light stroke. At the bottom on the left is written *Rt.* 1630.

Heighth, 3 *in.* 1-10*th; width,* 2 *in.* 6-10*ths.*

In the early impressions, the edges and background of the plate are dirty.

162.—TWO BEGGARS, A MAN AND A WOMAN, COMING FROM BEHIND A BANK.

This piece is well designed, and highly finished. The beggars are coming from behind a rocky bank, which reaches to the top corner of the print on the left side. The bank hides the lower part of the man, who is the next to it, and his figure conceals the hinder part of the woman from view. He is in a fur cap, under which is a linen cloth, wrapped ronnd his head, with the ends lying on the right shoulder; his mouth is open, and his beard is short and downy; he leans with both hands on his staff. The woman, who is seen in profile, has on a little flat hat, under which is a linen cap, falling down her neck, and forming a kind of ruff; her hands are under her apron.

Heighth, 3 *in.* 9-10*ths; width,* 2 *in.* 6-10*ths.*

Of this piece there are *four* impressions.

First impression. It is extremely rare, and measures 4 *in.* 4-10*ths,* by 3 *in.* 2-10*ths.* The bank is but slightly etched, and the foliage scattered on it is readily discriminated: the whole subject is light and spirited. In the right corner, at the bottom, is written *Rt.* The edges of the plate in this state are dirty.

Second impression. The plate is of the same size as the first, and the work is added to and strengthened in the parts which are but slightly sketched and weak in that impression: it is very rare.

Third impression. The plate is reduced: the bank is smaller and of a different form; and it is also more shaded, as are the woman's face, the upper part of her shoulder, and the fore part

of her waist. The monogram of *Rembrandt* is cut off, in reducing the plate: it is scarce. In some of the impressions in this *third* state, a deep shade is produced on the hillock, from the method of printing with the bur on the plate.

Fourth impression. The man's shoulder is shaded with the double stroke; the slope of the rock appears again, of a different form. The right side of the man, his left hand, and the cheek of the woman, are covered with shadows, which appear harsh and indistinct.

163.—A BEGGAR, IN THE MANNER OF CALLOT.

He is seen in profile, turned to the right, and is extremely ragged: he has a high cap on his head, pointed in front at the top, and a cloak over his shoulders, which falls down to his knee; his right hand comes out from under his cloak, and rests on a stick; his knees are a little bent, and his shoulders are prominent. This piece is very scarce.

Heighth, 3 *in.* 8-10*ths; width,* 1 *in.* 7-10*ths.*

There are *four* impressions of it.

First impression. The plate is larger; it measures 4 *in.* 1-10*th* by 1 *in.* 7-10*ths.* The shadows are only expressed by single lines, except on the right thigh.

Second impression. The plate is of the same size: the shadows are expressed by lines crossing each other, particularly in the lower part of the cloak, and the calf of the right leg.

Third impression. The plate is still of the same size: the hanging sleeve, which is quite white in the preceding impressions, in this is shaded with the single stroke.

Fourth impression. The sleeve is covered with a double stroke, and is black and confused; the cap, which is pointed in the preceding impressions, is here made quite round, and the plate is cut.

164.—A BEGGAR IN A SLASHED CLOAK: IN CALLOT'S MANNER.

He has on a very singular pointed cap; his cloak is slashed or torn at the bottom, rather than ragged; he has a walking-stick, which is perceived in the space between his legs. He is seen in profile, walking from the right to the left. The background is more worked on to the left than to the right: it consists of a bank, with a tree growing out of it, near the top of the print. At the bottom, on the left, is written *Rt.* 1631: this piece is scarce.

Heighth, 3 *in.* 3-10*ths; width,* 1 *in.* 5-10*ths.*

There are *three* impressions of it.

First impression. It is very scarce; the lower part of the face and neck are light, as are the back of the right leg and the shoe.

Second impression. This is also very scarce; the face is wholly shadowed with diagonal lines, and the right leg and the shoe are strongly shaded with the single stroke; the cloak is likewise more shaded towards the bottom.

Third impression. The face and the cap are more worked upon, as is the right leg with the double stroke, but the face is rendered so hard as to injure the countenance.

165.—A BEGGAR-WOMAN, IN CALLOT'S MANNER.

The body is seen chiefly from behind, turned to the left, and eaning forward. The face is in profile, and the left hand is raised owards her mouth. She wears a little flat hat, tied under the chin, nd behind her hangs a leathern bottle: her clothes are very ragged. At the bottom is a vacant margin.

Heighth, 4 *in.* 1-10*th; width,* 1 *in.* 8-10*ths.*

There are *two* impressions of this print.

First impression. The plate is of an irregular form, and with ragged edges. There are not any cross lines on the shade thrown by

the figure, and there is no horizontal line at the bottom of the plate. This is extremely rare.

Second impression. The plate is cut and the edges are smoothed; the figure and its shadow are more worked upon, and a line is drawn horizontally at the bottom of the plate, which forms a margin below.

166.—A BEGGAR STANDING.

He wears a great fur cap, he is seen nearly from behind, and directed towards the left; his body is bent, and his hands are supported on a staff. Near the top, on the right, is written in small and scarcely perceptible characters, *Rt.* This piece is very scarce, but is wanting in spirit and character.

Heighth, 1 *in.* 7-10*ths; width,* 1 *in.*

167.—A BEGGAR-WOMAN, ASKING ALMS.

This figure is an old woman, rather stooping, turned to the right, over her shoulder is a short cloak, and she wears a close cap; her right hand is extended, as if asking alms, and her left is supported on a stick. Behind her is a bush, which reaches as high as her elbow. At the bottom is written *Rembrandt f.* 1646. This piece is delightfully etched with a light point.

Heighth, 3 *in.* 2-10*ths; width,* 2 *in.* 1-10*th.*

In the early impressions the plate is not quite even, and the edges are ragged and dirty. It has been copied by *De Clausin.*

168.—LAZARUS KLAP, OR THE DUMB BEGGAR.

The words *Lazarus Klap,* which express the name by which this piece is known in Holland, may be rendered the *Striking Beggar.* It represents a dumb man, with a little instrument in his hand, consisting of several small flat pieces of wood, with a handle to one of them, which being shaken, strike against each other; this instrument is commonly used by the deaf and dumb poor in Holland, to intimate their wants.

The beggar is seen in profile, with his face to the left, sitting on a small hillock; his staff is placed between his legs; he wears a high fur cap, and his body is covered with a large cloak, which has three stripes along the bottom; the left side of the figure in general is shaded: at the top, to the left, is written *Rt.* 1631. This piece is etched in a bold coarse style, and is very rare.

Heighth, 3 *in.* 4-10*ths; width,* 2 *in.* 5-10*ths.*

There are *four* impressions of it.

First impression. It is extremely rare; the plate measures 3 *in.* 7-10*ths.* by 2 *in.* 5-10*ths;* the head, and the edge of the cloak, which is turned back on the shoulder, are nearly white.

Second impression. It is very scarce; the face is darker about the eye and ear; the cloak is also darker.

Third impression. The face is covered with the double stroke, and the neck left white; a shadow representing a hole in the cloak is effaced.

Fourth impression. The cloak is shaded where it is turned back on the shoulder, and is darker in other places. The back of the neck is also shaded, as is the mound of earth, and the plate is reduced. It has been copied by *Mr. Smith.*

169.—THE RAGGED PEASANT, WITH HIS HANDS BEHIND HIM.

This figure is well etched and seen nearly in front, his body being turned a little to the left, and his face inclining to the right. He has on his head a small cap, and under it a kind of night-cap, to which hang two strings. His jacket, which is ragged, is fastened at the top with a string, and a little lower down with a button, but is open below; he wears trowsers, and his hands, in which he holds a stick, are behind him. On the right side are a few scratches, which appear to be designed for the trunk of a tree.

Heighth, 3 *in.* 6-10*ths; width,* 2 *in.* 6-10*ths.*

There are *three* impressions.

First impression. The plate is larger; it measures 3 *in.* 6-10*ths*

by 2 *in.* 9-10*ths;* it is very lightly etched, the edges of the plate are irregular, and the background spotty: it is extremely rare. An impression was in *Sir Thomas Baring's* sale.

Second impression. The plate is reduced on the right side, so as nearly to cut off the trunk of the tree, and the figure is more worked upon; the ground and the edges of the plate are still dirty.

Third impression. The plate is reduced to the width first mentioned, and the figure is more worked upon in the trowsers below the left hip.

This print has been copied: the little diagonal strokes at the bottom, on the right, are wanting in the copy.

170.—A BEGGAR WARMING HIS HANDS OVER A CHAFING-DISH.

This figure has much the appearance of old age and distress; he wears a large cap with flaps on each side; his face is nearly a profile, turned to the right; he is covered with a cloak, and holds a chafing-dish on his knees, over which he warms his hands, with his fingers spread out: his staff is passed through a frail, that lies by him on the ground. This piece is lightly etched, with spirit.

Heighth, 3 *in.; width,* 1 *in.* 8-10*ths.*

There are *two* impressions of it.

First impression. It is scarce; the frail is less worked upon, and the ground towards the margin is unfinished, and the plate irregular.

Second impression. The frail is more worked upon, and the plate is made even.

171.—A BEGGAR SITTING ON A HILLOCK, WITH HIS MOUTH OPEN.

He is sitting on a hillock, on the left side of the print. His head, which is nearly in front, is uncovered, and his hair is short and friz-

zled. His body is turned to the right; his cloak, which is furred, is very ragged, and fastened before with a button: he is asking alms, with a countenance full of distress. His left hand comes from under his cloak, and rests upon his right thigh, with the palm of it open. The left leg is bent so as to discover the bottom of the foot, and the toes of his right foot appear through the shoe. Near the middle of the margin is written *Rt.* 1630. This piece is well executed, in a good style.

Heighth, 4 *in.* 5-10*ths; width,* 2 *in.* 7-10*ths.*

There are *two* impressions of this print.

First impression. The shadow at the lower part of the back of the figure, is clearer than in the next impression; the background is dirty, and the edges of the plate are ragged.

Second impression. The shadow at the back of the figure is worked upon, and the edges of the plate are smoothed. In the lower part of the work is written *Rembrandt f.* in addition to the monogram.

An impression is said to exist in which the hand is covered by the cloak.

There is a copy, in the same direction, so well executed, that it is extremely difficult to distinguish it from the original.

172.—AN OLD BEGGAR WITH A LONG BEARD, AND A DOG BY HIS SIDE.

The etching of this piece is coarse, and the shades are deep and dark; it is however of great rarity. An old beggar is sitting on a bank, on the right side of the print, and turned towards the left; his head, which is a three quarters, is uncovered, and the hair frizzled; he has a ruff round his neck, his cloak is large and very much patched, the toes of his left foot appear through the shoe, and the leg is wrapped with a linen roller. He is warming his hands over an earthern pot, which is placed on his knees; a little

rough dog sits on the ground by him on the left. In the right corner at the bottom is written *Rt.* 1631.*

Heighth, 4 *in.* 3-10*ths; width,* 3 *in.* 2-10*ths.*

173.—BEGGARS AT THE DOOR OF A HOUSE.

Three beggars are standing before a door which is on the left side of the print. Over the hatch leans an elderly man, who is giving them money; he has a long white beard, wears a high cap, and has his right hand in a sling. The bars of the windows are so strong, as to give them the appearance of the windows of a prison rather than of a house. One of the beggars is an old man in a broad-brimmed hat; another, who receives the money, is a young woman, with a child at her back; she has a stick in her left hand, and carries a basket on her left arm; the third, who is in front, is a boy, seen from behind, with a pitcher hanging at his waist. This piece is well etched, and carefully finished. In the right corner at the bottom is written *Rembrandt f.* 1648. The early impressions have much of the bur.

Heighth, 6 *in.* 5-10*ths; width,* 5 *in.* 1-10*th.*

There are *two* impressions of this print.

First impression. It is without the name and date, and is extremely rare.

Second impression. It has the name and date.

174.—A BEGGAR, AND ITS COMPANION, IN TWO PIECES.

These pieces are etched with spirit. The first represents a beggar turned to the left; he has on a little cap, and his hair is very short. His face is a three quarters, and his whole attitude is very expressive of a person shrinking from intense cold; his left hand is thrust into the side of his habit, and the other is in his bosom; a knife hangs at his left side. In the distance to the left appears a small figure,

* This date is erroneously noticed in all the Catalogues as 1651.

with a pole on his right shoulder; he appears to be skating, though his legs are concealed from view by the foreground. Near the top is written *Tis vinnich kout* (It is very cold.) A little below, is written *Rembrand f.* 1634, the *t* being wanting.

Heighth, 4 *in.* 3-10*ths; width,* 1 *in.* 7-10*ths.*

175.

The other piece represents a person somewhat better habited. He stands erect, his face is a three-quarters, his hair is short, and he has a large cap on his head, and a cheerful smiling countenance. At his girdle hang a pouch and a knife. In the distance to the right is a man in a high-pointed cap, with his hands wrapped up before him; and, further off, is seen the roof of a cottage, with trees. At the top of the print is written *Dats niet,* (that's nothing) in answer to the words in the other piece. A little below is written *Rembran f.* 163; the letters *dt,* and the fourth figure, are wanting, the rest of the date being up to the edge of the plate.

Heighth, 4 *in.* 3-10*ths; width,* 1 *in.* 5-10*ths.*

These two prints have been copied by *De Clausin.*

176.—A BEGGAR WITH A WOODEN LEG.

This piece is somewhat in *Callot's* manner. The beggar is seen nearly in front, but rather turned to the right; his head is inclining, and his mouth a little open. He wears a fur cap, and his forehead is bound round with a linen cloth; his left arm is in a sling, which goes round his neck; his left leg appears to be lame, and is supplied by a wooden one; he is covered with a ragged cloak, and leans on a stick which he holds in his right hand: the background is clear.

Heighth, 4 *in.* 4-10*ths; width,* 2 *in.* 6-10*ths.*

There are *two* impressions of this piece.

First impression. The plate is irregular in form, being 3-10ths of an inch higher on the right than on the left. The figure is less

worked on in the face, and the nose is clear. It is extremely rare.

Second impression. The face and nose are more shaded, the plate is cut even, and the edges are smoothed.

177.—A PEASANT STANDING WITH HIS HANDS BEHIND HIM, AND A BASKET AT HIS FEET.

This piece represents a peasant in a little cap, seen in profile, and turned to the left; his hands are behind him, and a basket is placed on the ground near his right foot. The background to the left is rocky, with some shrubs growing from it. This little print is spirited, very lightly etched, and is very scarce. It resembles the work of *Livens.*

Heighth, 2 *in.* 3-10*ths; width,* 1 *in.* 4-10*ths.*

178.—A FEMALE PEASANT STANDING: COMPANION TO THE LAST.

It represents a woman standing, seen in profile, and looking towards the right: she holds her right hand before her, her feet are naked, and a bottle hangs at her girdle. This, like the last, resembles the work of *Livens.*

Heighth, 2 *in.* 1-10*ths; width,* 1 *in.* 4-10*ths.*

179.—A BEGGAR, A SKETCH.

The figure is an old man, seen in profile, and looking to the right. In the right-hand corner of the plate is another head in profile, covered with a cap that stands up before something like a mitre, though it is square at the top. This print, which is a mere outline, is of extreme rarity.

Heighth, 3 *in.* 7-10*ths; width,* 2 *in.* 9-10*ths.*

180.—TWO BEGGARS: A MAN AND A WOMAN.

They are seen in profile, walking side by side from left to right. The woman's head is covered with a bonnet, which comes so for-

ward as to throw a shade on the whole of her face; her hands are under her apron. The head of the man is uncovered. This piece is *presque unique.*

Heighth, 4 *in; width,* 3 *in.*

181.—A BEGGAR, IN CALLOT'S MANNER.

This piece is coarsely etched, in outline only. The beggar is in profile, walking to the right, his head covered with a high cap, and his arms wrapped up in his cloak, which is fringed at the bottom; his staff is perceived between his legs. On the left is an old cottage, before which is a little figure of a woman, seen from behind, asking alms of a person who appears over the hatch of a cottage-door: above the cottage are seen some trees. The background is shaded with a few strokes to the left: it is very dirty, and the edges of the plate are ragged. This piece is of the greatest rarity.

Heighth, 4 *in.* 6-10*ths; width,* 2 *in.* 9-10*ths.*

182.—A SICK BEGGAR LYING ON THE GROUND, AND A BEGGAR-WOMAN.

This sketch may be considered as *presque unique;* it represents a sick beggar, lying on the ground to the left, with his back supported against a bank. On one side of him, at a little distance, stands a woman with her hands joined together, leaning upon a stick; at her feet is a little dog. The edges of the plate are ragged and irregular.

Heighth, 3 *in.; width,* 2 *in.* 2-10*ths.*

SEVENTH CLASS.

FREE SUBJECTS AND ACADEMY FIGURES.

183.—LEDIKANT, OR THE FRENCH BED.

A young couple are discovered on a bed. It is singular that *Rembrandt* has given the woman four arms, as if he had been at a loss which of the two to efface. At the head of the bed stands a covered table, with a drinking-glass and two plates of cakes upon it, and on one of the bed-posts hangs the man's cap with a feather in it. On this side of the room, at the foot of the bed, is a pilaster, and to the left an arched recess, leading to a door. It is a great rarity.

Of this print there are *three* impressions.

First impression. There is a margin at top, and the plate measures 6 *in.* by 8 *in.* 9-10*ths.* At the bottom of the door leading from the recess is written *Rembrandt f.* 1646.

Second impression. The margin is cut off; it is extremely rare, and measures 5 *in.* by 8 *in.* 9-10*ths.* There is much of the bur in this impression.

Third impression. It is very scarce: the recess and door, with the name, are cut off: it measures 5 *in.* by 6 *in.* 9-10*ths.*

184.—THE FRIAR IN THE CORNFIELD.

A friar with a woman are discovered in some standing corn. A

jug stands on the ground by them, and in the distance on the left a reaper is perceived at work. This piece is very scarce, and in the early impressions has bur.

Heighth, 1 *in.* 9-10*ths; width,* 2 *in.* 6-10*ths.*

It has been well copied.

185.—THE FLUTE-PLAYER.

A shepherd and shepherdess, with their flock of sheep, are seen in a retired corner of a copse; the background is filled up with trees, and a piece of water occupies the front of the print. The female sits on a bank on the left side, and is making a garland of flowers; she has on a very broad hat. The man is lying on the ground before her, playing on the flute; he is seen in front, leaning upon his elbows, but his eyes are turned sideways, to admire the legs of the shepherdess, which the shortness of her petticoats discover; his hat lies on the ground by his left elbow, and on his left shoulder an owl (with a string fastened to it) is perched. A shepherd's crook leans against the trunk of a spreading old tree. Near the bottom, a little to the right, is written *Rembrandt f.* 1640. This piece is very well executed, and is in Holland called *Uilespiegel,* from the droll of that name, known as *Owlglass* in our ancient stories of that famous jester, who is supposed to be alluded to in the person of the flute player, over whose head the owl is seen.

Heighth, 4 *in.* 6-10*ths; width,* 5 *in.* 6-10*ths.*

There are *four* impressions.

First impression. In this, which is extremely rare, the name and date are wanting; a head, resembling that of *Pan,* is seen among the boughs of the tree, near the top of the shepherd's crook, and the background, above the hat of the shepherdess, does not appear detached from the surrounding foliage, which is covered with work; the corner to the left at top is slightly shaded; and that part of the rock behind the left shoulder of the shepherd is

clear, up to the height of the owl. This impression was in the *Denon* collection.

Second impression. It is very scarce: the head is seen, but the foliage above the hat is made dark on a lighter ground, and the name and date are added.

Third impression. The head is not seen, but its place is filled up with foliage: the background, behind the hat of the shepherdess, is more worked upon; some weeds in the left corner, at the water's edge, are more finished, and the left arm of the shepherd hangs down.

Fourth impression. The head among the trees is no longer seen; the trunk of the tree in front on the right, and its shadow, are darker. The shadow behind the shepherdess, near the left edge of the plate, which is only formed with the single stroke in the preceding impressions, is covered with work; the plants at the bottom are still more finished, and of different form from those in the foregoing impressions.

There is a very good old copy, reversed, with the name of *Rembrandt,* but without the date.

186.—THE SHEPHERDS IN THE WOOD.

An old man is sitting on a bank at the foot of a large tree. He is fast asleep, leaning his head upon his right hand. On the ground at his feet sit a young man and woman; he appears to have his right hand under her clothes, while she turns her head to see whether the old man is asleep, lest he should discover their situation. In a dark recess to the left stand two cows. This piece is scarce, and the early impressions, which are of a brilliant tone, have a little bur.

Heighth, 3 *in.* 1-10*th; width,* 2 *in.* 2-10*ths.*

187.—A MAN MAKING WATER.

He is turned a little to the right; he wears a cap turned up with fur, and carries a large bundle at his back and a pouch at his right side. At the bottom is written *Rt.* 1630. It is executed with a

light point, and is scarce: the edges of the plate are ragged in the early impressions.

Heighth, 3 *in.* 3-10*ths; width,* 2 *in.*

There is a copy of this piece reversed, by *Van Vliet,* another copy by *De Clausin,* and one by an anonymous artist, measuring 2 *in.* 8-10*ths* by 2 *in.* 3-10*hs.*

188.—A WOMAN CROUCHING UNDER A TREE: A COMPANION TO THE LAST.

This piece represents a woman crouching under the trunk of a large old tree, which with a bush by its side take up nearly the left part of the print. Her hat lies close to her head on the sides, but the fore part comes forward so as to cast a shade on her face and neck. She turns up her head to the left. On the bottom is written *Rt.* 1631. It is extremely rare.

Heighth, 3 *in.* 2-10*ths; width,* 2 *in.* 5-10*ths.*

Of this there is likewise a copy by *Van Vliet,* reversed, and a copy by *De Clausin.*

189.—A PAINTER DRAWING FROM A MODEL.

This piece is called in Holland the *Statue of Pygmalion,* but it is evidently the figure of a naked woman, standing upon a stool: which a man, who is sitting in an elbow-chair to the left, is drawing after. It is probable that *Rembrandt* designed it for his own study, and that he is the painter who is making a drawing of the woman; for the room is hung round with turbans, arms, &c. answering to the description of *Rembrandt's* study, given by his biographers.

Both the painter and the woman, with the greatest part of the plate, are only sketched. There is an easel with a picture on it. The parts which are finished are highly so, and consist of the upper portion of the easel, which appears above the picture; the background; the top of a bough resembling that of a palm tree; and a bust

placed on a pedestal, with some drapery hanging behind it. It is not known why *Rembrandt* left this plate unfinished.

Heighth, 9 *in.* 1-10*th; width,* 7 *in.* 2-10*ths.*

There are *two* impressions of it.

First impression. The easel is entirely white, and the outlines are full of bur. It is extremely rare.

Second impression. The easel is shaded, as is the drapery on the side of the model; the bur is removed.

190.—AN ACADEMICAL FIGURE OF A MAN, CALLED IN HOLLAND THE PRODIGAL SON.

He is sitting down, and seen in front, naked, except a cloth tied round his waist; his legs are extended, and his feet placed on a stone raised a little from the ground at each end; his hands are joined, and he appears to be ruminating on his misfortunes. To the left at bottom is written *Rembrandt f.* 1646. There is a little bur in the background of the early impressions.

Heighth, 6 *in.* 5-10*ths; width,* 3 *in.* 8-10*ths.*

191.—ACADEMICAL FIGURES OF TWO MEN.

The subjects in the front and in the background have no relation to each other. In front to the left are two academical figures. One is sitting, with his left knee bent and his right leg extended; the other is standing with his right arm leaning on a pillow, and his left hanging down: they are both of them naked, except having a cloth tied round their waists. In the background are sketched a chimney-piece and an old woman playing with a child in a go-cart.

Heighth, 7 *in.* 6-10*ths; width,* 5 *in.*

There are *two* impressions of it.

First impression. The shadows are clearer than in the second impression, particularly that thrown by the sitting figure.

Second impression. The shadows in question are more worked upon.

192.—THE BATHERS.

This piece is very slightly sketched. In front is a piece of water, and a wood in the background. In the middle of the print is a man who has been bathing, and is coming out of the water. To the left of him, on the ground, sits a naked man, with his hands and knees raised up to his chin. In the distance to the right is a man in the water up to his knees; his clothes lie on a bank near him: to his left appears a naked man standing in the wood. Towards the bottom on the left is written *Rembrandt f.* 1631.

Heighth, 4 *in.* 2-10*ths; width,* 5 *in.* 1-10*th.*

The later impressions of this print are taken from the plate when corroded on the left side at the top.

193.—ACADEMICAL FIGURE OF A MAN SITTING ON THE GROUND.

A man is sitting towards the right, naked, except a cloth tied round his waist: he supports himself on his left hand, while his right rests on his knee, which is bent, his left leg being extended before him. The body is turned to the left. The background is shaded behind the figure. At the bottom to the left is written *Rembrandt f.* 1646. The early impressions have bur and are rare.

Heighth, 3 *in.* 8-10*ths; width,* 6 *in.* 6-10*ths.*

194.—A WOMAN SITTING BEFORE A DUTCH STOVE.

She is seated in a chair and turned to the right; her body is naked to the waist; her right-hand rests on her linen, which lies on a toilet by her side, and her left leg is naked and resting across her slipper. Before her is a Dutch stove, ornamented with pillars at the corners, with figures in ovals in the pannels, and with a rich broad border along the top. In the pipe or chimney is a key; and on that part of the pipe which is turned to the wall is written *Rembrandt f.* 1651. In the wall opposite to her is a broad niche. This piece is very well executed and is scarce.

Heighth, 9 *in.; width,* 7 *in.* 4-10*ths.*

There are *five* impressions of this print.

First impression. It is *presque unique:* the background, instead of being hatched with lines, as in the subsequent impressions, is, without hatchings, dirty, and only covered with a kind of grain, something like aquatinta. The niche is hardly marked, and not to be seen on the left side of the print: the upper and naked part of the body, and the right foot, as likewise the top part of the petticoat, are shaded only with single lines: she has on a cap, and there is no key in the pipe of the stove.

Second impression. The background is worked upon, and filled with hatchings, and the niche is more distinct; the rest is the same as in the first impression. This is very rare.

Third impression. It is in a finished state: the upper part of the body is shadowed with cross lines, so is the right foot, but the top part of the petticoat remains with single lines. The cap is still there, and the pipe of the stove is without the key. Scarce.

Fourth impression. The top part of the petticoat is crossed lined. She is still in a cap; the background is altered, and the key, for the first time seen in this impression, has not been taken out and put in again, as *Bartsch,* in copying *Gersaint,* supposes, and as will be seen on comparing the keys of the different impressions, which are all exactly alike; therefore this impression, which *Daulby* calls the *fourth,* is really the fourth; but not (as he states) the last, which is the

Fifth impression. She is without a cap, her hair is tied up close behind, and the key remains.

These five impressions are quoted in their order from those in the collection of *Lord Aylesford,* formerly that of *Ploos van Amstel.*

195.—A NAKED WOMAN SITTING ON A HILLOCK.

This woman is ill-designed, fat, and clumsy, her face is a full front, and the body is turned to the right; her hair hangs on both shoulders; she is sitting on a hillock; her left arm is raised

up, and leans upon her linen, and her right hand rests upon the clothes on which she sits. Of this piece a good impression is seldom to be procured.

Heighth, 7 *in.; width,* 6 *in.* 4-10*ths.*

196.—A WOMAN PREPARING TO DRESS AFTER BATHING.

She is sitting naked and seen in front, but her head, which inclines to the right, is in profile. She wears a night-cap; her right-hand, in which she holds some apparel, rests on her thigh; her left hand is extended to a chair, which stands by her, and on it lies a beaver hat, with a high crown, and a band round it. On the left side at the top, in a pannel, is written *Rembrandt f.* 1658. This piece is scarce.

Heighth, 6 *in.* 3-10*ths; width,* 5 *in.*

There are *two* impressions.

First impression. It is very scarce; the night cap is much higher than in the second impression, and the effect is vigorous from bur.

Second impression. The night-cap is flat, and the effect is meagre for want of bur.

197.—A WOMAN WITH HER FEET IN THE WATER AFTER BATHING.

She is sitting on a bank, turned to the left, and more than ankle-deep in the water; she places her hands on a cloth, or probably her chemise, which lies on a pillow near her: her head is much inclined, and seen in profile, and she has a cap on; the background is rocky, with some foliage. Behind her appears the upper frame of a garden chair. On the left corner at top, but scarcely perceptible, is written *Rembrandt f.* 1658.

Heighth, 6 *in.* 3-10*ths; width,* 3 *in.* 1-10*th.*

The latter impressions of this print were taken off after the plate had been cleaned and retouched.

198.—DIANA BATHING.

She is sitting on a bank, near the trunk of a large tree, with her legs in the water; her body is inclined, and turned to the left; her face is seen nearly in front; her arms rest on a richly embroidered garment, and her hands are stretched towards a quiver near her. Her linen is in part under her, and a sleeve nearly touches the stream. The background is dark and woody: to the right, near the bottom, is written *Rt. f.* This piece is well finished; the chiaroscuro is good, and a fine impression is scarce.

Heighth, 7 *in.*; *width,* 6 *in.* 3-10*ths.*

199.—THE WOMAN WITH THE ARROW.

She is seen from behind, sitting on a bed, naked; her legs are crossed, and her left foot is raised so as to discover the bottom of it; her left hand rests upon the bed, and in her right, which is extended, she holds an arrow a little from the barb; on the wrist is a bracelet. She appears to be saying something to a person lying in the bed, whose head is perceived in the shade, just to the left of her arm. She has a close netted cap on her head: on each side a curtain is drawn up in festoons. Her linen lies on the bed behind her, one of the sleeves hanging down and resting upon the ground. This piece is scarcer than any other of *Rembrandt's* academical figures. At the bottom to the left is written *Rembrandt f.* 1661.

Heighth, 8 *in.*; *width,* 4 *in.* 9-10*ths.*

There are *two* impressions of this print.

First impression. The name and date are faintly engraved: in the lower part of the plate, above the date, towards the right, are some clear spaces. This impression, which is in the Dutch Museum, is full of bur.

Second impression. The name is strengthened, but not the date, and the clear spaces are worked upon.

200.—ANTIOPE, AND JUPITER AS A SATYR.

She is lying naked on her right side, asleep; her head lies high up to the left; her arms are thrown over her head, and her hands meet together. *Jupiter*, as a satyr, stands behind the bed; he has drawn the covering off her, and holds it in his hands, gazing eagerly upon her. The curtain is drawn up near the satyr's head. Beneath the right knee, on the bed-clothes, is written *Rembrandt f.* 1659. This piece is etched with spirit, and is scarce.

Heighth, 5 *in.* 5-10*ths: width,* 8 *in.*

There are *two* impressions of it.

First impression. This is very scarce. It is less shaded, particularly in the figure of the satyr: the plate is full of bur; it is without inscription, and the edges of the plate are ragged.

Second impression. The bur is worn away; the figure of the satyr is more shaded; and on the right at top is written *Jupyn als hy onsluit,* &c.

201.—DANAE AND JUPITER.

Danae is lying asleep on a bed, her head towards the right of the print; she lies on her left side, her right arm extended and resting on her body; the other arm is stretched out sideways, the hand hanging over the side of the bed; she is covered from the feet to a little above the knees. The whole figure is well proportioned, which is seldom the case in *Rembrandt's* female subjects. Behind the bed stands a satyr gazing upon her: he rests his right hand on the bed, and with the left holds back the curtains. In the middle of the bed's head is written *Rt.* This piece is executed with a fine point.

Heighth, 3 *in.* 3-10*ths; width,* 4 *in.* 4-10*ths.*

There are *three* impressions of it.

First impression. It is extremely rare; the covering of the bed does not reach up to the knees of the woman; the plate is of an irregular form, and it is before the monogram.

Second impression. The monogram is added; in other respects the work is the same.

Third impression. The covering of the bed reaches to the thighs of *Danae;* the edges of the plate are smoothed.

202.—A NAKED WOMAN SEEN FROM BEHIND.

This figure, as well as the last, is well designed, and executed in a good style, in *Rembrandt's* dark manner. She is naked, lying in a bed, and takes up nearly the whole of the print. Her knees are bent, particularly the right, which is drawn up so much, that the foot lies under the calf of the left leg. The background is very dark. In the left corner, at the bottom, is written *Rembrandt f.* 1658.

Heighth, 3 *in.* 2-10*ths; width,* 6 *in.* 2-10*ths.*

Of this there are *two* impressions.

First impression. It is very scarce; the back of the woman is lighter than in the second impression.

Second impression. The woman's back is more shaded.

EIGHTH CLASS.

LANDSCAPES.

203.—A LANDSCAPE, TERMINATING WITH THE SEA, AND RUINS ON THE SHORE.

To the left upon an eminence is a cow, and at some distance a man with a load at his back: below this figure is another man, of whom only the upper part is discovered. At the foot of the eminence is a third figure, walking, covered with a long garment. In the distance is the sea, and some ruins are also visible; towards the middle are three small towers, at equal distances, the centre one a little higher than the others. This piece is of great rarity.

Heighth, 2 *in.* 4-10*ths; width,* 4 *in.* 7-10*ths.*

There are *two* impressions.

First impression. The ground on the left side is only slightly engraved, and the figure and the cow are merely in outline. The corner is less worked upon than in the second state. This impression is in the Dutch Museum.

Second impression. The ground on the left side is covered with crossed lines; the figure and the cow are more finished, as is the right corner of the print.

204.—A LANDSCAPE, WITH A HOUSE AND A LARGE TREE BY IT.

To the left is a house, with a casement open, through which appears the upper part of a figure. A great tree grows up by the side

of the house, and near the middle of the print is a clump of trees, at the foot of which runs a river, and on the right are some mountains. This piece is very scarce.

Heighth, 1 *in.* 5-10*ths; width,* 3 *in.* 2-10*ths.*

205.—SIX'S BRIDGE.

This plate is said to have been produced by the following incident. *Rembrandt* lived in great intimacy with the *Burgomaster Six,* and was frequently at his country seat. One day when they were there together, the servant came to acquaint them that dinner was ready; but as they were sitting down to table, they perceived that mustard was wanting: the *Burgomaster* immediately ordered his servant to go into the village and buy some. *Rembrandt,* who knew the sluggishness of the Dutch servants, offered the *Burgomaster* a wager, that he would etch a plate before his man returned with the mustard. *Six* accepted the wager, and *Rembrandt,* who had always plates at hand ready varnished, immediately took up one, and scratched upon it the landscape which appeared from the window of the parlour in which they were sitting. The plate was finished before the servant came back, and *Rembrandt* won his wager. The etching is slight, which may be accounted for by the circumstances that produced it.

In the middle of the piece is a wooden bridge, such as is usually seen in Holland over canals. Two men are standing upon the right side of it, leaning against the rails, and conversing together; below them appears the canal, on which is a vessel that extends to the right side of the print. In the distance is a village, in which is a church with a spire steeple, which is seen under the boughs of two trees that are growing on the left side of the bridge. At the end of the village to the right a vessel is sailing. At the bottom of the right corner is written *Rembrandt f.* 1645. The name and date are engraved in dry-point, and have some of the bur in the early impressions. This piece is scarce.

Heighth, 5 *in.* 1-10*th; width,* 8 *in.* 8-10*ths.*

There are *two* impressions of it.

First impression. The hats of the two figures leaning against the rails of the bridge are flat and without shadow. An impression was in *Sir Thomas Baring's* sale.

Second impression. The hats of the figures leaning against the rails of the bridge are higher, and shaded with dry point.

This print has been copied by *De Clausin.*

206.—VIEW OF OMVAL NEAR AMSTERDAM.

This subject is well chosen and finely executed. On the foreground to the left is a clump of trees; one of them is a venerable trunk, which appears to be nearly dead. On a bank amongst these trees a young couple are sitting. The youth is placing a garland on the head of the young woman. To the right of the trees stands a peasant, seen from behind, looking at a covered barge, full of people, sailing on the river Amstel. Over the river is seen the village of Omval: before it lie several boats, and to the right are two windmills. At the right corner at the bottom is written *Rembrant f.* 1645, the *d* being omitted. This piece is scarce.

Heighth, 7 *in.* 3-10*ths; width,* 8 *in.* 9-10*ths.*

In the early impressions the name of *Rembrandt* is scarcely visible, being covered with bur.

There are impressions of this plate, when worn, on which an eight of clubs is engraved at the top on the right.

207.—A VIEW OF AMSTERDAM.

This piece is executed in a good style, with a very fine point. The foreground is a marsh, and the river Amstel crosses the print: beyond it, Amsterdam is seen, in a point of view which exhibits many churches; and to the right several windmills. In the centre, a large double-roofed building, with a windmill near it, particularly attracts the eye. To the left lie the shipping. This piece is scarce.

Heighth, 4 *in.* 4-10*ths; width,* 6 *in.*

208.—THE SPORTSMAN.

The composition of this landscape, which is spiritedly etched, and finished with dry point, is in a grand style, and it is executed in a slight but spirited manner. In a broad highway in the middle of the print, a sportsman approaches, with a staff on his left shoulder, leading a brace of greyhounds in a leash. Close to the right is a large tree, on which two birds are alighting. On an eminence to the left are two figures, one standing, the other sitting on the ground. In the left corner are two ducks swimming. The distance, which is not very remote, is terminated by mountains, on the side of which, to the left, are some magnificent buildings. At the foot of the mountains is a village, in which is a large church with a spire steeple.

Heighth, 5 in. 1-10*th; width, 6 in.* 3-10*ths.*

There are *two* impressions of this piece.

First impression. It is extremely rare: a house and a barn are seen beyond the two figures on the eminence to the left. This impression is full of bur.

Second impression. The house and barn near the two figures on the eminence are effaced.

209.—THE THREE TREES.

This is a very fine landscape, known by the above name, because, to the right, on an eminence is a singular group of three trees; through which, on a rising ground, is perceived a waggon-full of peasants, part of which is intercepted by the trunk of the right-hand tree, and some houses are likewise interrupted by the trunk of the middle tree. In the left front is a large piece of water; on the other side of it, on a bank, stands a man who is angling, and a woman is sitting near him. In the distance is a large town, with several churches in it; and between the piece of water and the town are several groups of cattle and figures. In the right-hand corner at the bottom, in the dark foliage under the bank, two persons, sitting,

are very indistinctly seen. The sky is covered with dark clouds, and a shower of rain is falling to the left. Beneath some water-weeds on the left, near the bottom, is written *Rembrandt f.* 1643. This piece is esteemed one of the best and most finished of all the landscapes of *Rembrandt;* it is executed in a good style, and produces considerable effect. A fine impression is very scarce, and may be known by the bur in the sky.

Heighth, 8 *in.* 4-10*ths; width,* 11 *in.*

There is said to be an impression before the figure sitting on the brow of the bank on the right.

It has been several times copied.

210.—A PEASANT CARRYING MILK-PAILS.

He is seen to the right, carrying two milk-pails with a yoke, and a dog running by him; near the middle is a road, and, fronting it, a cottage and a Dutch barn. On the left are some cottages, nearly surrounded with trees, and, close to them, a canal with a boat upon it, fastened to a bank. To the left, above the cottages, some mountains are discovered in the distance. To the right the sea is seen, with several ships sailing. This landscape is highly finished, in fine taste, and is scarce.

Heighth, 2 *in.* 6-10*ths; width,* 6 *in.* 9-10*ths.*

There are *two* impressions of it.

First impression. It is extremely rare; the mountains on the left side are not introduced, and the canal is less shaded: it is full of bur.

Second impression. The mountains are introduced, and the canal is more shaded.

211.—A LANDSCAPE, WITH TWO HOUSES, LIGHTLY ETCHED, AND WASHED WITH INDIAN INK.

In the front to the left is a canal, seen in perspective, and in the distance the sea; near the middle, on the border of this canal, are

two houses surrounded with trees, the roofs of which are pretty high, and on the top of the front of each is a large pole, which forms a kind of pyramid. Close to the right is a foot-path, at the end of which is a small figure seen from behind, and by the side of it are some trees and a church steeple seen above them.

Heighth, 2 *in.* 2-10*ths; width,* 6 *in.* 8-10*ths.*

This landscape is extremely rare, and the impressions of it, as well as of the following, are washed with Indian ink, so that they may readily be mistaken for drawings. It is reported in Holland, that *Rembrandt* considered it easy to impose his prints upon the connoisseurs for drawings: he succeeded so well, that these pieces were generally esteemed and purchased as such, till their being found in several collections gave occasion to suspect them. They must indeed have been etched with an extremely light stroke, or the traces of the point would have appeared through the washing.

In the collection of *M. Van Leyden,* there was an impression of the print just described, not washed with Indian ink, which is now in the Dutch Museum.

212.—THE COACH LANDSCAPE.

This landscape is likewise washed with Indian ink. It is nearly as rare as the preceding, and yet more like a drawing. The name is derived from a coach which is seen travelling along a road to the left; on the same side are two large cottages, with trees; a woman is standing in the door of the cottage nearest to the coach. To the right is a winding canal, and above it are some ruins, with a cupola rising above a wood. In the distance is a town, with several churches in it, and four windmills.

Heighth, 2 *in.* 5-10*ths; width,* 6 *in.* 9-10*ths.*

There are *two* impressions of this print in the editor's collection, formerly belonging to *Baron Denon,* totally differing in the effects of the chiaro scuro. One of these is on China paper, and appears

to be a very early state of the plate, while the etching was strong and vigorous; the houses to the left are clear. The other seems to be taken from the plate when burnished, to soften the work, with a view to wash the impression with Indian ink. It is relieved with white, producing a magical effect, and the houses to the left are in shadow.

This print has been deceptively copied.

213.—A LANDSCAPE, WITH A TERRACE.

In the front is a terrace, and in the middle of it a path which turns a little to the right, and appears to descend to the end of the terrace; farther off to the left is a mountain, very steep, at the foot of which is a river seen in front, and a covered vessel crossing it. In the distance is a town, with some slight sketches of trees. This piece may be considered as *presque unique*. Like the last, it is washed with Indian ink.

Heighth, 6 *in.* 4-10*ths; width,* 7 *in.* 4-10*ths.*

214.—A VILLAGE NEAR THE HIGH ROAD, ARCHED.

This piece is carefully executed, and the effect is extremely pleasing. It represents a view of a village near a high-road. The principal cottages are three on the right side, seen in perspective; their ridges are very high and sharp. There is a thick clump of trees behind the first cottage; and in front, to the right, is a great tree. Before the second cottage is an old woman, probably a schoolmistress with several children about her. Other cottages, with trees, are distinguished in the distance. The plate is arched at the top. Towards the bottom, in the left corner, is written *Rembrandt f.* 1650.

Heighth, 6 *in.* 4-10*ths: width,* 8 *in.*

Of this piece there are *four* impressions.

First impression. The great tree on the right has very little foliage. This impression, which is *presque unique,* is in the Cambridge collection.

Second impression. The shading before the door of the first cottage is only with a single stroke, and the roof of the nearest cottage is not so much shaded as in the next impression. In every part of the road are spaces quite white: the great tree has more foliage, but the dry point with which it is added, is in heavy patches, as it is in some remoter parts of the subjects over the houses. It is extremely rare.

Third impression. The road is lightly shaded with dry point in all those parts which in the preceding impressions are clear; the patches are softened, but the door of the cottage is still only shaded with the single stroke.

Fourth impression. The door of the first cottage is shaded with cross strokes: the roof of the third also is more shaded.

All the impressions, even those in the fourth state, when fine, are full of bur.

215.—A VILLAGE WITH A SQUARE TOWER, ARCHED.

This piece, which is well etched, and finished beautifully with dry point, is arched at the corners like the preceding. It is a view of the village of Raerep, or Ransdorp, in Waterland, the birth-place of *Saskia van Uylenburgh,* the wife of *Rembrandt,* and is executed in a good style. In the middle, on an eminence above the cottages, is a square tower; the road to it is planted on each side with trees, and is carried over an arch, through which the light appears. In the left corner is a piece of water, with some railing continued from it over a bank, to the right side of the print. On the bank sits a figure. In the right corner, at the bottom, is written *Rembrandt f.* 1650. It is scarce.

Heighth, 3 *in.* 5-10*ths; width,* 6 *in.* 2-10*ths.*

Of this there are *two* impressions.

First impression. It is extremely rare: all the trees on the right side towards the top, are less wrought upon; there is a tree on the right side below the tower, at the angle; the roof in front of the tower, towards the left, is quite white, and the ground above

Rembrandt's name is clear. This impression, when on China paper, is exquisite, and full of bur.

Second impression. The tops of the trees in the distance on the right, are worked over; the tower is more worked upon, and is prolonged, so as to efface the little tree at its angle on the right; the roof of a house, white in the preceding impression, in this is lightly shaded, with single lines of dry point. This impression, when fine, is full of bur, and the background is dirty; but its effect is less rich and spirited.

216.—A LANDSCAPE, WITH A MAN SKETCHING THE SCENE.

This piece represents a farm-house, with a large barn, in front of which are three trees. At the corner of the barn stands a cart, and behind a tree to the right is another. Nearer, in front, are some cattle feeding; and on a bank in the right corner, sits a man, in a high-crowned hat, drawing. This is a good subject, and is well etched, with a light stroke.

Heighth, 5 *in.; width,* 8 *in.* 2-10*ths.*

217.—THE SHEPHERD AND HIS FAMILY.

In the foreground is a well-composed group, consisting of a shepherd, seen in profile, with a crook in his hand,—a woman seated near him with a child on her knee,—and a flock of sheep grazing by them. In the right corner is a piece of water, with a large tree on the other side of it. The background, which is woody, and gradually rising, terminates on a high hill or mountain, on which are some large buildings. On the left, near the top, is written *Rembrandt f.* 1644. The plate not having been cleaned, the print is full of scratches, and there is an outline of a circle taking in the breadth of the print. A fine impression is scarce.

Heighth, 3 *in.* 8-10*ths; width,* 2 *in.* 6-10*ths.*

218.—THE CANAL: A LANDSCAPE, OF AN IRREGULAR FORM.

In the middle of this print are some houses surrounded with trees, and in front of them is a canal, which leads to the right of

the houses, and turning under a wooden bridge, is again seen at the right corner, where, on the border of it, stands a high tree. The road goes over the canal; and in the distance is a village, with a church. On the left is a vessel under sail, seen behind two small trees. This landscape is very scarce, and is entirely executed with the dry needle. It is of an irregular form, and measures at the right end, 3 *in.* 2-10*ths high,* and at the left, 3 *in. by* 8 *in.* 3-10*ths wide.*

The early impressions of this piece are full of the bur, and the shades resemble the effect of Indian ink. In the ordinary impressions the bur is wanting, and the tone is very grey and feeble.

It has been copied by *Wilson.*

219.—A LANDSCAPE, WITH A VISTA.

This landscape is executed in a very singular style. On the left side are two large trees, etched with a coarse broad stroke, in the manner of a sketch. A thick wood occupies three-fourths of the plate from left to right. A little to the right of the large trees a vista is opened through the wood; and in front of this wood, near the middle, is a house, with a flat roof. The front, from the left corner at the bottom, to the extremity on the right, is entirely white; and the distance on the right is only sketched with the single stroke. On the same side, near the bottom, is written *Rembrandt f.* 1652. Its effect is chiefly attributable to the piquant effect of the bur. It is very scarce.

Heighth, 4 *in.* 9-10*ths; width,* 8 *in.* 3-10*ths.*

Of this piece there are *three* impressions.

First impression. It is extremely rare, and is an imperfect sketch, in which only the house and the tops of some trees on the left are discovered. It is without name and date, and measures 6 *in.* 1-10*th,* by 8 *in.* 3-10*ths.*

Second impression. It is very scarce. Being finished in the dark

manner, it is splendid in effect. Its dimensions are the same, and it is without the name and date.

Third impression. It is more finished, is full of bur, and the name and date are added.

220.—THE LANDSCAPE, WITH A RUINED TOWER, AND A CLEAR FOREGROUND.

On the right is a village, interspersed with wood. Near the middle of the piece is a gateway on a bridge, supported behind with two buttresses; and nearly in front of it, the figure of a woman. To the right of a large thatched building appear several irregular roofs, and from among them rises a tower, which in the second impression appears to be in a ruinous state. The sky on the left is cloudy, and clear on the right. The front of the print is white. It is scarce.

Heighth, 4 *in.* 8-10*th; widths,* 12 *in.* 5-10*ths.*

Of this piece there are *three* impressions.

First impression. It is extremely rare. The thatched building is but little shaded; the space between the gate and its buttresses is clear, and the tower is covered with a dome or cupola, terminating in a point.

Second impression. The space between the gate and its buttresses is shaded with cross strokes.

Third impression. The dome of the tower is effaced, and the tower appears in ruins; a hard black line in the sky, to the left, is effaced, and the space left white.

221.—AN ARCHED LANDSCAPE WITH A FLOCK OF SHEEP.

This landscape is designed in a good taste; it is highly finished, and arched at the top. On the left is a road leading to a village, along which a man is driving a flock of sheep; a little farther on to the left, are a woman and two children, and behind them is a distance, which has the appearance of the sea. On the right are a

house and a Dutch hay-barn, inclosed with paling, with clumps of trees on each side. Below the barn is a meadow, in which a horse is seen rolling on his back; on the right are a few sheep grazing; and higher up are two cows, one standing, and the other lying down. A town is perceived in the right distance. In the road, below the flock of sheep, is written *Rembrandt f.* 1636. This piece is scarce, and the early impressions have much bur.

Heighth, 3 *in.* 2-10*ths; width,* 6 *in.* 9-10*ths.*

There are *three* impressions of it.

First impression. It is extremely rare: there is no distance marked behind the figures on the left; the village in the background on the right, is clear, as is the barn.

Second impression. This differs only from the first, in the addition of a small branch, which protrudes from the foliage on the right of the hay-barn. It is also extremely rare.

Third impression. The distance behind the man and the two children is added: the village in the background on the right, is shaded, and the barn more worked upon.

It has been stated by *Gersaint, Daulby,* and *Bartsch,* that the name and date are not found in the impressions without the distance; but this is erroneous, as the name and date appear in every state of the plate.

222.—A LARGE LANDSCAPE, WITH A COTTAGE AND A DUTCH HAY-BARN.

In the middle is a cottage, with some trees growing by the side of it; and at the end a Dutch hay-barn, with a waggon standing in it. A peasant in the cottage is opening the door-hatch, and a woman is seen at the window. In front of the cottage is a wooden step, or platform, projecting into a piece of water. On it are two children, one of whom, in a reclining posture, is fishing. To the right is a woman going over a wooden bridge, and a dog following her. On the same side, in the distance, is a country-seat, surrounded with trees, and below it a piece of water, which communi-

cates with that in front. In the left distance is a large town. In the right corner, at the bottom, is written *Rembrandt f.* 1641. This piece is designed in the finest style, and is as well finished as it is designed. It is scarce—particularly a fine impression, in which the bur may be remarked, more especially in the shade thrown by the bushes near the cottage, and in the date following *Rembrandt's* name.

Heighth, 5 *in.; width,* 12 *in.* 7-10*ths.*

223.—A LARGE LANDSCAPE, WITH A MILL-SAIL SEEN ABOVE A COTTAGE.

On the left are two large trees, but the boundary of the plate does not admit of their being carried up above half their proper height: behind the spreading one is a large thatched cottage, above which appears the sail of a mill. The door of the cottage is open, and a boy is standing within it, with a younger child, in a stooping posture, before him. In front of the cottage, a wooden platform projects into a canal or river, that runs nearly across the print, and meandering, loses itself in the distance on the right, which is terminated with a view of the village, in which a tower, steeple, and a windmill are conspicuous objects. To the right, on a bank, near some water-weeds, is a duck pluming itself; and another, on the water, is swimming towards it. On the bank is written *Rembrandt f.* 1641. This piece is not common, and is the companion to the last, though very inferior in effect.

Heighth, 4 *in.* 9-10*ths; width,* 12 *in.* 7-10*ths.*

224.—AN ARCHED LANDSCAPE WITH AN OBELISK.

To the left is a pedestal supporting an obelisk, the upper part of which is cut off by the top of the print; behind it appears a Dutch barn, and to the right is a village. The front cottage is large, and is thatched; at the side of it are some low bushy trees, and in front of it stands a wheelbarrow; under the penthouse is a cask on a stillage: on the right, in the foreground, a dog is drinking at a piece of water. This print is well executed, and is scarce.

Heighth, 3 *in.* 3-10*ths; width,* 6 *in.* 3-10*ths.*

There are *two* impressions of it.

First impression. It has so much of the bur as to produce a rather violent effect. The roof of one of the houses in the background on the right, is clear. This is very rare.

Second impression. Much of the bur is removed, by which the subject is rendered more pleasing, and the roof of the house in the background, on the right, is shaded.

225.—A VILLAGE, WITH A CANAL, AND A VESSEL UNDER SAIL.

This is a very pleasing landscape, finely executed with a light point. On the left are several cottages, and a woman is seen walking towards them, followed by a dog. To the right is a canal, with a vessel under sail. Beyond the canal is a village, with a spire steeple, rising above some trees; to the right of it is a bridge, with several arches; and farther on is a high square building. A man, on horseback, is travelling towards the bridge. This piece is scarce, but the impressions are very feeble in the background, which is dirty in the early impressions.

Heighth, 5 *in.* 5-10*ths; width,* 8 *in.* 3-10*ths.*

226.—A LANDSCAPE, WITH A CLUMP OF TREES, NEAR THE ROAD-SIDE.

In this piece the background is dirty, and the left side is much less finished than the right. A clump of trees appears on the side of a road. Another high-road is seen in front, near the middle of the print, which winds a little as it is carried back. The distance is so faint, that scarcely any object in it is distinguishable; but on the left, several small figures are discovered before the high road.

Heighth, 2 *in.* 9-10*ths; width,* 8 *in.* 1-10*th.*

227.—AN ORCHARD, WITH A BARN.

This piece is executed in a good style. To the left is a thatched cottage. In the middle is a plantation of trees, in the manner of an orchard, and amongst them a building is discernible. To the right, in the distance, is a vista, with a man on horseback riding

through it. In the road leading to it, is another man travelling, seen from behind, with a staff on his shoulder. This landscape is very scarce.

Heighth, 3 *in.* 5-10*ths ; width,* 6 *in.* 3-10*ths.*

There are *three* impressions of it.

First impression. This is before the plate was cut at each end : it is extremely rare, and measures 3 *in.* 5-10*ths,* by 8 *in.* 1-10*th :* the trees towards the centre of the background are lightly and clearly worked on, and the general shadows are brilliant. Extremely rare.

Second impression. The trees in the background are more worked on, and the shadows are less brilliant. This is also extremely rare.

Third impression. The plate is reduced to the dimensions first described, and the effect is much less piquant.

228.—A GROTTO WITH A BROOK.

This piece, which is not finished, represents a brook, that loses itself in a grotto at the foot of a mount. On the right, by the side of the grotto, is a trunk of a tree, and on a board that crosses it is written *Rembrandt* 1645. To the left are some trees, but the tops are not seen, the biting not having succeeded; the background is likewise spotty. This piece is very scarce.

Heighth, 5 *in. ; width,* 5 *in.* 2-10*ths.*

There are *two* impressions of it.

First impression. Extremely rare, the inside of the grotto is very dark; on the right side of it the forepart of a boat is seen. This impression has a good effect.

Second impression. The interior of the grotto is scraped light, the boat is scarcely perceptible, and the effect is wholly spoiled.

229.—A COTTAGE WITH WHITE PALES.

This landscape is very well executed. In the middle of the print is a cottage, and at each end of it a tree. This cottage is surrounded with white pales, except on the back which leads to a large piece of water, on which two ducks are swimming. To the right of the cottage is a waggon, and on an eminence above it are two dogs. In the left distance is a windmill. At the bottom on the same side is written *Rembrandt f.* (the last letter hardly visible) and under this the date 1632.

Heighth, 5 *in.* 1-10*th*; *width,* 6 *in.* 3-10*ths.*

Of this piece there are *two* impressions.

First impression. Extremely rare. The continuation of the dyke on the left, sloping down on that side, is white, with the exception of a very few strokes, and it is before the name and date.

Second impression. The dyke is shaded with dry point, the bur of which appears in early impressions, and the name and date are added.

This print has been copied by *De Clausin.*

230.—REMBRANDT'S MILL.

This piece is said to represent the house in which *Rembrandt* was born, together with his father's mill, which is placed on the left of the house, There is a wooden stage round it. Two doors are in sight, and are considerably above the stage; a ladder is placed to each of them, and a man, with a sack of corn on his back, is just going to ascend that on the right. The house is in a square form, and the roof is nearly flat; the sides of the upper story, which is in the roof, slope a little, and are covered with tiles in the Dutch manner, and on each side is a dormer window. Beyond the mill another house is seen. In the right hand corner at the bottom is written *Rembrandt f.* 1641. This is a rich composition, is very well executed, and is scarce. The early impressions are brilliant with bur, in the

name and date, and the background is very dirty, particularly in the sky.

Heighth, 2 *in.* 7-10*ths; width,* 8 *in.* 2-10*ths.*

231.—THE GOLDWEIGHER'S FIELD.

This print is a representation of the villa of *Utenbogardus* the banker, whose portrait is among the best of *Rembrandt's* works. Near the middle is a mansion, with an extensive wood to the right of it, in which are discovered some pavilions. To the right is a large church, on the steeple of which a weathercock is fixed at a considerable height. The church is nearly surrounded with trees; to the right of these are three houses built together, and farther on, other houses in the village are seen. In a field in front of the three houses are several figures with cattle. On the left side is an octagon summer house, with windows on each side; it is entirely surrounded with a square piece of water, on which ducks are swimming. In the distance a large town is seen, with a cathedral and other churches in it. In the left corner at the bottom is written *Rembrandt,* 1651. This piece, which is engraved entirely with the dry needle, exhibits a multiplicity of objects, with intelligence and spirit. It is scarce. The early impressions are full of bur, and in these the background near the horizon is dirty: they are sometimes, though rarely, found on China paper.

Heighth, 4 *in.* 8-10*ths; width,* 12 *in.* 5-10*ths.*

232.—A LANDSCAPE WITH A CANAL AND SWANS.

This landscape and that which follows would make one entire subject, if the corner of the wooden bridge, which is cut off in one of them was introduced into the other. A canal reaches from side to side of the print; on the left are two swans swimming, and on the other side of it on the right sit two persons angling. In the front of the canal, a foreground extends from the right to the middle of the piece. In the distance is a village, in which is a church with a low tower steeple, and further in the background is

a mountain. At the bottom near the water-weeds is written *Rembrandt f.* 1650.

Heighth, 3 *in.* 2-10*ths; width,* 4 *in.* 2-10*ths.*

There are *two* impressions of this print.

First impression. The trees in the background are shaded with the single stroke, and that part of the meadow behind the cows is clear: extremely rare.

Second impression. The trees in the background are shaded with cross strokes, and the meadow behind the cows with slight single lines.

233.—A LANDSCAPE, WITH A CANAL AND A LARGE BOAT.

This is probably a companion to the last. In front is a canal, similar to that in the preceding print, with a large boat fastened to the bank, and occupying nearly the whole length. On the right is a great tree rising to the top of the plate; on the left a wooden bridge crosses the canal, and above this a continuation of the mountain is introduced a little way into the print; over the foot of it in the distance a spire-steeple is seen, and in the middle of the print is a large square tower. Towards the left at the bottom is written *Rembrandt f.* 1650, but the *d* and the 6 are reversed. This piece is scarce, particularly with the bur, which is very full and piquant in the early impressions, but even in those ordinarily good, there is a considerable effect from the powerful use of the dry point.

Heighth, 3 *in.* 2-10*ths; width,* 4 *in.* 2-10*ths.*

234.—A LANDSCAPE WITH A COW DRINKING.

In front, a canal or river crosses the print, at which, to the right, a cow is drinking: a little on the left a boat is fastened to the bank, and in it is a man stooping down. Above are seen cottages with trees before them, and quite to the left is a rocky mountain. This piece is lightly etched, and highly finished, and is scarce.

Heighth, 4 *in.* 1-10*th; width,* 5 *in.* 1-10*th.*

There are *two* impressions of it.

First impression. The space of ground to the right of the drinking cow is quite white, and the mountains are distinctly visible: the houses and foliage below them, as well as the man and the boat, are brilliant and piquant with bur. Extremely rare.

Second impression. The fine rich effect of the bur is diminished; the space of ground to the right of the drinking cow is shaded, and the mountains are much less visible.

235.—A LANDSCAPE, WITH A SQUARE TOWER, DATED 1653.

This landscape, which is of extreme rarity, represents a village with a large square tower. At the bottom is written *Rembrandt,* 1653. This print is said to have been in the collection of *Mr. Barnard.*

Heighth, 3 *in.* 9-10*ths; width,* 6 *in.* 1-10*th.*

From the observations made by *De Clausin* and *Bartsch,* who do not appear to have seen this print, the Editor does not feel altogether satisfied that the circumstances of its different date and dimensions, preclude its being the same as the No. 215 of *De Clausin,* and the No. 210 of *Gersaint,* which *P. Yver* considered to be the case, since the variation in dimension is very trifling, and, as well as the date, may be erroneously stated, although its being described in *Mr. Barnard's* catalogue is a strong presumption of its being a different subject.

236.—A LANDSCAPE: A CANAL, WITH A LITTLE BOAT.

In the middle is a large thatched cottage, with a mountain to the right,—to the left is a river, with a boat on it, only half of which appears. In the right corner are two high trees, with some others, smaller. This landscape is extremely rare; but has not the light and spirited manner of the master, particularly in the trees.

Heighth, 3 *in.* 6-10*ths; width,* 7 *in.* 2-10*ths.**

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* The dimensions of this piece as to its height, differ most materially from those in *Bartsch* and *De Clausin's* catalogues, in which they are nearly double,—making the plate appear to be almost square.

There are *two* impressions of this print.

First impression. It is 3-10*ths* of an inch longer, and is less finished in the summit of the mountain to the right, and partly behind the cottage, as well as above the boat, on the left.

Second impression. Reduced 3-10*ths* of an inch in length; more finished in the top of the mountain to the right, and partly behind the cottage, as well as above the boat on the left.

237.—A LANDSCAPE, WITH A SMALL FIGURE OF A MAN.

A little to the right is a small figure of a man; in the distance, a church-steeple, and two windmills. This landscape is of extreme rarity.

Heighth, 1 *in.; width,* 8 *in.*

238.—A LANDSCAPE, WITH A GREAT TREE IN THE MIDDLE.

In this piece is a large tree, the foliage of which is scratched in a coarse, negligent manner, and is very black: before the tree, a little to the right, are two figures, a man and a woman, imperfectly sketched, walking side by side; in the background, to the left, a house is discovered, through some trees. The lower part of this piece is not finished. It is, like the preceding, of extreme rarity.

Heighth, 6 *in.* 4-10*ths; width,* 5 *in.* 1-10*th.*

239.—A LANDSCAPE, WITH A FISHERMAN IN A BOAT.

In front is the river *Amstel,* with two vessels under sail; and on the left is the stern of another vessel, on which a man sits fishing. In the background, on the other side of the river, is a village, in the middle of which is a very high windmill; and on the right is seen the point of a church steeple. In this piece, which is entirely executed with the dry point, the sky is foul, and looks as if it had been smeared with Indian ink.

Heighth, 4 *in.* 4-10*ths; width,* 5 *in.* 5-10*ths.*

240.—A LANDSCAPE, WITH A CANAL.

This landscape is hastily etched, and slightly washed, to imitate a drawing, producing a striking effect. A canal crosses diagonally from the right corner in front, to the left in the distance; at the side of this canal, and near the middle of the plate, is a figure sitting down, and seen from behind, apparently fishing. By the side of this figure is a space, of about an inch over, that seems to have been effaced, the aquafortis not having succeeded in that place. Beyond the canal, in the middle of the piece, is a church with a steeple, and to the right, a clump of trees; in the distance, on the same side, is a village, with a pointed steeple.

Heighth, 3 *in.* 2-10*ths; width,* 7 *in.* 2-10*ths.*

241.—THE LOW HOUSE ON THE BANKS OF A CANAL.

In the middle of the landscape is a low house, built on the banks of a canal. Above the roof is seen the gable of another house behind it, ending in a point. On one side of these houses, on the right, are several trees, and a fence of planks. A road, which begins in the middle of the print, goes off in the distance to the right, and passes in front of the trees. On the left, in the distance, are two small windmills, and a steeple. This print, which is also washed to imitate a drawing, is extremely rare.

Heighth, 3 *in.* 2-10*ths on the right,* 3 *in.* 1-10*th on the left, by* 8 *in.* 2-10*ths.*

242.—A LANDSCAPE, WITH A WOODEN BRIDGE.

Towards the middle is a country-seat, of two stories high, with three chimneys, and three dormer windows in the roof. To the right is a windmill, raised very high, and near it is a vessel under weigh. In the left corner is a thatched cottage, of which only the half is seen, with a clump of trees. A gateway, supported by two leaning posts is fixed on a wooden bridge, over a marsh, which commences at the left corner, and terminates at some distance from the house. Above the end of it are seen some vessels under sail,

and in the left distance another windmill. On the right side is a canal, three sides of which are fenced off with upright posts and planks. This piece, which is also washed to imitate a drawing, is well executed; it is interesting, and extremely rare, but it is not established as the work of *Rembrandt.*

Heighth, 2 *in.* 6-10*ths; width,* 8 *in.* 3-10*ths.*

It has been copied by *F. Basan.*

243.—A LANDSCAPE, WITH A CANAL AND A PALISADE.

Towards the right of the piece a canal is seen in perspective, and near the middle a large tree, exceeding the others in height, is reflected in the water. Near this tree, in the middle of the print, is a large thatched cottage, before which are some trees not shaded. Towards the left is a Dutch barn, and in the corner on that side in the distance, are a town and two windmills. Quite to the right is a palisade, which separates the fields from the high road, at the end of which road are some houses and trees indistinctly expressed: there is likewise a windmill near the canal. The background is white at the top, and on the right is written 1659. This landscape, which is also washed with China ink, heightened with bistre, is one of the rarest of the class, though like the last it is liable to doubt.

Heighth, 2 *in.* 6-10*ths; width,* 8 *in.*

It has been also copied by *F. Basan.*

244.—A COTTAGE, AND A BARN FILLED WITH HAY.

This piece does not produce a good effect, the aqua fortis having failed. Towards the middle is a Dutch barn filled with hay, adjoining to a cottage, before the door of which are a barrier and a clump of trees, and farther off four higher trees; the rest to the right of the print has failed for a quarter of an inch. In front is a canal, towards the middle of which grow several reeds, and a little boat is seen fastened to a stake fixed in the water. This piece

is extremely rare. It appears to have been etched with an intention of washing it in a manner similar to several of the preceding, as the background is lightly tinted.

Heighth, 3 *in.* 9-10*ths; width,* 6 *in.* 1-10*th.*

245.—A COTTAGE WITH A SQUARE CHIMNEY, AND A FISHERMAN IN A BOAT.

In front is seen a canal, in the corner of which to the right is a fishing boat fastened to a stake; the fisherman is in a stooping attitude in the boat. Behind, is a large cottage with a square chimney in the middle of the roof, and this cottage has a door hatch, the upper part of which is open; beyond, appears the top of a Dutch barn, and by its side are some trees with thick foliage. In the background to the left are another cottage and a Dutch barn with many trees, and in the distance, with some difficulty, two windmills are perceived, between which is the point of a steeple. The background is white, except on the left at the top, where it is filled up with hatchings. This print is of extraordinary rarity, but it does not seem to bear satisfactory evidence of *Rembrandt's* hand.

Heighth, 2 *in.* 9-10*ths; width,* 7 *in.*

246.—THE HOUSE WITH THREE CHIMNEYS.

On the right is a large wooden house with three chimneys. One is at the top near the gable end, the other two are at the side and in a very ruinous state. Beside the house, towards the background, are some huts surrounded with trees, at the foot of which runs a rivulet, with a wooden bridge over it on the right: in the distance is a steeple. A flock of birds in two lines is seen flying about the middle of the print, except which the sky is clear: in the corner to the left at the top, are a few scratches of foliage with part of a chimney, done with the dry needle. It is extremely rare, but is considered doubtful.

Heighth, 3 *in.* 6-10*ths; width,* 6 *in.* 4-10*ths.*

This print has been copied, but the dry point scratches are wanting in the copy.

247.—THE HAY WAGGON.

On the left is a peasant drawing water from a well, behind which is a high forest tree. On one side of the well are a hill and a Dutch barn, and before the hill two trunks of trees and a waggon loaded with hay, from which the print in Holland is called "De Hooy Wagéntje:" the back ground is white. This piece is equally doubtful with the two preceding: *De Clausin* thinks it by the same artist who executed No. 245 of this Catalogue.

Heighth, 3 *in.* 1-10*th; width,* 4 *in.*

248.—THE CASTLE.

A castle or fortress is seen, which has eight pointed towers. In the background are some mountains, and on the left is a tree which reaches to the top of the print. It is very scarce, but is also probably not the work of *Rembrandt.*

Heighth, 3 *in.* 1-10*th; width,* 4 *in.*

249.—THE BULL.

In the middle, in front, is a bull tied by the horns with a long rope, which comes from the left. There is a large trunk of a tree with other trees close behind, which constitute the background. On the left is a sort of stile, and on the right a cottage at a little distance. At the bottom, in the corner on the same side, is written *Rembrandt f.* 164; the figures are so small as to be scarcely visible, and the last figure is lost in the line at the edge of the print. It is etched in a coarse manner, and is extremely rare.

Heighth, 3 *in.; width,* 4 *in.* 3-10*ths.*

250.—THE VILLAGE STREET.

In this landscape, which, according to *Bartsch,* is of the greatest rarity, are seen on the right two houses of several stories and pointed gables in a row. Above the roof of one of these is a round tower, and behind that, the roof of a third house, higher than the

others. On the side of the first house, is a tuft of trees, and in front of the door are two other trees. Towards the middle of the print are cottages, forming the end of a street in perspective, leading to the right in the distance, and another very broad street is seen to the left, in the middle of two rows of houses, with trees hardly made out. This curious print is in the Imperial collection at Vienna.

Heighth, 3 *in.* 3-10*ths (about); by width,* 6 *in.* 2-10*ths.*

251.—A LANDSCAPE, WITH FIVE COTTAGES, VERY UNFINISHED.

This landscape, which according to *Bartsch* is also of extreme rarity, shews part of a village with five cottages, one of which only, that to the right, is shaded and finished; the rest are mere outlines. In front of this finished house, is a door with a little figure appearing within it; beside the door is a window, and a little further to the right, a fence. On that side at top is the date 1659, the last two figures reversed. At the bottom, a little towards the left, is a monogram, said by *Bartsch* to be composed of the initials forming *Paul van Ryn,* but which, there is little or no doubt, are those of *De Köning,* the letters *P. D. and K.* interlaced, being very evident.

Heighth, 3 *in.* 6-10*ths; width,* 2 *in.* 6-10*ths.*

This piece has been copied by *F. Basan.*

252.—A LANDSCAPE, VIEW OF A CANAL, WITH A MAN FISHING, AND A PEASANT WITH MILKPAILS.

This landscape is of the greatest rarity. It represents a very wide canal, occupying the whole length of the plate, and going off in the distance to the left. On the bank, a part of which is seen in the foreground, and on which reeds are growing, are two men, one of them angling, and a little to the left is a peasant seen from behind, carrying two milk-pails. On the other side on the bank is a group of houses; and, beyond the largest, a vessel under sail. On the other part of this bank, houses and trees continue in the distance.

Heighth, 3 *in.* 3-10*ths; width,* 8 *in.* 1-10*th.*

Of this print there is a copy, *two* impressions of which, differently printed, are in the Royal Collection at Paris, where they were considered as original; the editor has also possessed two impressions of this copy. From the description of the print itself, which the editor has never seen, and which, in *De Clausin's* catalogue, as in the present work, is borrowed from *Bartsch*, (No. 256) the situation of every object is the reverse of that in the presumed copy, which, in fact, is a miserable performance.

253.—A LANDSCAPE, WITH A FISHERMAN IN A BOAT.

In the middle of the subject is a farm-house, the front gable-end of which is turned towards the right: it is sheltered by round-headed trees. Quite to the left is the upper part of a sort of castle, with a little turret at each extremity. In the corner of a canal, at the bottom on the right, is a boat surrounded with large thick reeds. In this boat are three figures, one angling: some ill-defined houses form the horizon on that side. The shade in the foreground is very deep, reaching to the heighth of a dyke which extends along the left. This print is in the Museum at Amsterdam, and is probably unique: it is washed with Indian ink and bistre, heightened with a few touches of white.

Heighth, 3 *in.* 2-10*ths*; *width,* 7 *in.* 1-10*th.*

254.—A VILLAGE SEPARATED BY A DIKE.

This landscape represents a village, on each side of a large dike: towards the middle of this dike, which leads into the sea, is a shepherd with a flock of sheep. On the left are some houses partly buried in the trees: more distant on the same side, near the edge of the plate, is a pointed church steeple, and in the extreme distance are several small vessels under sail. The rest of the village to the right is composed of some little farm-houses, surrounded by round-headed trees, and, nearer in the foreground, is another farm-house, larger and higher than all the rest, before which to the right is a tree rising a little above it. Further towards the same side, are

many small cottages and farm buildings, forming the continuation of the village; in the horizon is the spire of a steeple, and against the edge of the plate, on the same side, are two very high trees. Near the foot of the tree to the right of the principal farm-house, may be distinctly read through the light work, letters which *De Clausin* considers to be *P. D. W. R.*; not, however, agreeing with any monogram used by *Rembrandt,* but which the editor is induced to consider, as in another instance, to be *P. D. K.,* the initials of *De Köning.*

This print is in the Museum at Amsterdam, and is perhaps unique; it is etched in a light and spirited manner.

Heighth, 3 *in.; width,* 7 *in.* 2-10*ths.*

255.—LANDSCAPE, WITH TWO FISHERMEN.

Several houses are seen surrounded by trees on the side of a road which goes off towards the left, and there is a little wooden bridge over a canal coming from the right: under the trees nearest to the house which occupies the middle, are some peasants; and immediately in front, are two men fishing. This print is possibly by *Rembrandt;* it was in the *Denon* collection, and is of the greatest rarity.

Heighth, 7 *in.* 2-10*ths; width,* 3 *in.* 2-10*ths.*

256.—TWO DECAYED THATCHED COTTAGES.

Two thatched cottages are seen in perspective: that on the right is the largest: near the door is an open window, with two children standing before it; the chimney projects on the outside. These cottages take up nearly the whole of the print; but on the left side, in the distance, a village is seen, with a church steeple. Near the middle of the foreground a road commences, which is carried back before the cottages. Their appearance is very picturesque, being decayed by time, and the thatch interspersed with moss and weeds. Between them are some low trees or shrubs. This piece was in the collection of the late Earl of Bute, and was considered as unique.

Heighth, 4 *in.* 4-10*ths; width,* 7 *in.* 1-10*th.*

257.—AN OLD BARN.

In the middle of the print is an old barn, covered with thatch, which, like that in the last piece, is interspersed with moss and weeds. On the right side some bushy trees grow up to it. A cart is reared against the back of the barn, and a piece of wood lies on the ground near it: on the left side is a man carrying two milk-pails with a yoke. This piece was likewise in the collection of the late Earl of Bute, and is also supposed to be unique. It is one of those pieces which *Rembrandt* washed with Indian ink.

Heighth, 2 *in.* 9-10*ths; width,* 4 *in.* 5-10*ths.*

Of the various Landscapes described in this catalogue, there is reason to believe that several are not the work of *Rembrandt;* but they form that class of subjects with respect to which there is occasionally much contrariety of opinion. That called by *Bartsch* and *De Clausin, Le Paysage à la Barrière blanche,* has been omitted, as decidedly by *De Köning,* the editor being in possession of a first impression of it, marked in chalk *P. de Köning f.* 1659, undoubtedly the writing of that artist, who was a pupil of *Rembrandt. The Canal, with a little boat,* No. 236; *A Landscape with a wooden bridge,* No. 242; *A Landscape with a canal and palisade,* No. 243; *A Cottage with a square chimney,* No. 245; *The House with three Chimneys,* No. 246; *The Hay Waggon, No.* 247; *The Castle* No. 248; *The Landscape with five cottages, unfinished,* No. 251; *A Village separated by a dike,* No. 254; *The decayed Cottages,* No. 256; and, *An old Barn,* No. 257, are also doubtful. Two of these are dated in 1659, the same year in which *De Köning's Paysage à la Barrière blanche* was etched, after *Rembrandt's* insolvency, and during his subsequent absence from Amsterdam, in which year there is no print by his hand, except *Peter and John at the gate of the Temple:* two others are probably marked with *De Köning's* initials; giving room to suppose that this artist executed at least *four* of those on which doubts arise.

NINTH CLASS.

PORTRAITS OF MEN.

258.—A MAN IN AN ARBOUR.

He is sitting at a table in an arbour; his face is seen in front, but his body is inclined to the left; his beard is short, and his head is covered with the Mezetin cap: he rests his left hand on the table, and appears to be pointing at some object with his right. This piece is etched with spirit, and is scarce. Under a stroke near the top on the left is written *Rembrandt f.* 1642.

Heighth, 2 *in.* 8-10*ths; width,* 2 *in.* 2-10*ths.*

259.—A YOUNG MAN, SEEN TO THE KNEES, SITTING IN A CHAIR.

The head of this young man is seen nearly in front, but inclined a little towards the right, and covered with a bonnet. The body is turned to the left and dressed in a flowered jacket; his right hand rests on his thigh, and his left is on his breast. This figure has much the appearance of a Scotch Highlander. The background is shaded nearly as high as the top of the chair, and on the left the shadow extends up to the date, which is 1650.

This piece is extremely rare, and has been always classed with *Rembrandt's* works; but it is one of those which, in the opinion of persons most conversant with his etchings, is not by his hand.

Heighth, 3 *in.; width,* 2 *in.* 7-10*ths.*

260.—AN OLD MAN WITH A LARGE BEARD, LIFTING HIS HAND TO HIS CAP: AN UNFINISHED PIECE.

The face is a three-quarters, and the head is covered with the usual cap, placed on one side; his left hand is raised to it, in the attitude of a person who is saluting another. The cap is highly finished; there is no other drapery made out, except the shirt sleeve, and some fur which covers the elbow: the whole is etched with the dry needle.

Heighth, 5 in. 4-10ths; width, 4 in. 5-10ths.

There are *three* impressions of this print.

First impression. It is extremely rare; and is 1-10th of an inch larger on the right side: it is printed with bur in all the outlines indicating the dress; and the background and edges of the plate are very dirty.

Second impression. The bur is removed from the outlines of the dress and the background: the plate is cleaned and reduced to the size first described, and the edges are smoothed.

Third impression. The plate, which was purchased by *M. Trible* of Berlin, is finished by *George Frederick Schmidt,* after the design of *Le Sueur.* It represents the old man standing, seen to the knees, dressed in a long pelisse, which is open in front, with a scarf, and a medallion attached to a gold chain, hanging round his neck. His right hand is placed on a sheet of paper lying on a table, where books and a bust of *Homer* are seen. Behind the table is a casement, from which the light comes in: the background is a library. Fifty impressions only were taken of the finished plate, which is consequently extremely scarce. It bears neither name nor date, but was executed in 1770.

261.—BUST OF AN OLD MAN WITH A LONG BEARD.

The head is uncovered, and the hair stands up a little on the crown; the forehead is wrinkled. The face is a three-quarters, turned to the right, on which side the light comes in. The breast

is likewise light; the attitude is that of a man sitting and looking downwards. The background is shaded on the left as high as the shoulder, and on the right side, about an inch from the bottom, is written *Rt.* The execution of this piece is spirited and brilliant.

Heighth, 4 *in.* 7-10*ths; width,* 4 *in.* 2-10*ths.*

There are *three* impressions of it.

First impression. It is very rare: it measures 4 *in.* 7-10*ths* by 4 *in.* 6-10*ths;* and was taken before the plate was cleaned. It is spotty in several places as high as the neck of the old man, and the date 1631 appears after the monogram *Rt.*

Second impression. The plate is reduced and worked upon, by which the shadows are rendered much less agreeable, and the date 1631 is cut off, the monogram only remaining.

There is a copy in the same direction as the original.

262.—BUST OF AN OLD MAN WITH A LONG BEARD.

This is the same head as the preceding, in a reversed direction, etched in a hard manner. It was in the *Denon* Collection, where it was considered as the work of *Rembrandt;* but the editor is inclined to doubt its originality.

Heighth, 2 *in.* 1-10*th; width,* 2 *in.* 3-10*ths.*

263.—A MAN WITH A CRUCIFIX AND CHAIN.

The head is a three-quarters, directed towards the left, and covered with a calotte or leathern cap; the hair flows loose. Round the neck is a chain, from which hangs a crucifix. He holds a pen in his right hand, and a paper lies before him, on which he is preparing to write, while his left hand rests on a book. His dress is rich, with a fine fur cloak thrown over his right arm. This piece is finely executed; the face and hair, in particular, are very delicately touched, nearly without shade: the background is dark. To the left, in a broad margin of nearly an inch, is written *Rembrandt f.* 1641.

Heighth, 6 *in; width,* 4 *in.*

There are *four* impressions.

First impression. The shirt-collar does not appear. This is extremely rare.

Second impression. The shirt-collar is added; but the background is not finished to the top of the plate. This is scarce.

Third impression. The face is feeble, and lightly retouched in the upper outline of the eyes, under the nose, and in the mouth. The bust is more worked upon in the shaded parts, as is the background, and the effect is rich and piquant.

Fourth impression. The background is finished to the top of the plate, but the shadows have lost their brilliant effect, and are flat.

264.—AN OLD MAN, WITH A LARGE WHITE BEARD, AND A FUR CAP.

This is a half-length figure of an old man, seen nearly in front, with a fur cap on his head, and his beard white and long; he is sitting in an arm-chair, on which his right elbow rests, so as to throw the hand across his breast in a loose hanging posture: he is wrapped in a great gown or cloak. On the left side is written *Rt. f.* The background is shaded as high as his right elbow.

Heighth, 5 in. 9-10ths; width, 5 in. 1-10th.

There are *two* impressions.

First impression. All the shadows, particularly those in the face and cap, are clear and are lightly executed, and the monogram is delicately engraved. This is very scarce.

Second impression. The shadows are worked over, and the monogram is strongly marked: this impression is much less agreeable.

265.—PORTRAIT OF A MAN WITH A SHORT BEARD.

This is a half-length; the body is directed towards the right, but the face is turned so as to be seen in front; the beard is short and rough, the head is covered with a fur cap, and the body with an embroidered cloak. The background is shaded on the left side, as

high as the shoulder. On the same side, towards the top, is written *Rt.* 1631, though this is barely legible.

Heighth, 5 *in.* 7-10*ths; width,* 4 *in.* 9-10*ths.*

There are *four* impressions.

First impression. It is *presque unique,* and measures 6 *in.* 6-10*ths,* by 5 *in.* 1-10*th.* The hand, which looks like a left hand to a right arm, is seen, and the monogram and date are wanting. As *P. Yver* only mentions it from hearsay, it may be taken for granted that it did not then exist in Holland in this state.

Second impression. In this, which is extremely rare, the hand and the dimensions are the same, but the monogram and date are added, with a little bur in the early impressions.

Third impression. The shadows are more worked upon, and the character of the face is altered. The hand and arm are both taken out, and something is substituted for the latter difficult to be understood.

Fourth impression. The plate is reduced to 4 *in.* 9-10*ths* in width. This print has been copied by *De Clausin.*

266.—PORTRAIT OF JAN ANTONIDES VANDER LINDEN.

This portrait is a half-length, well executed, and produces a fine effect. *Linden* was a professor in the University of Leyden, and is represented in his robe, standing in a garden before a ballustrade. He has a neckband broad and plain, and the cuff at his wrist is turned up in the same manner: he holds a book, which is shut between the fingers of his left hand. His face is a three-quarters, inclining to the left, his hair is curled, and his head uncovered. The background consists of trees, except on the left, where, above the balustrade, an arch or doorway in a wall is seen, and above the wall the sky is visible. It measures, including a margin of 2 *in.*—

Heighth, 6 *in.* 9-10*ths; width,* 4 *in.* 1-10*th.*

There are *three* impressions.

First impression. In this, which is of the greatest rarity, the clear

parts of the arm are only shaded with the single stroke; the extremities of the foliage just at the top of the head are merely traced in outline; the wall where the door is seen is only shaded with simple perpendicular lines, and the balusters are very indistinct. An impression was in the *Denon* collection.

Second impression. The clear parts of the arm are covered with cross lines; the extremities of the foliage are shaded with fine single strokes; the wall where the door is seen is shaded with horizontal over the perpendicular lines. The two balusters which are indistinct in the first impression, are here more defined by triple lines in their centres.

Third impression. The balusters are distinctly defined by strong outlines.

267.—AN OLD MAN IN A FUR CAP, DIVIDED IN THE MIDDLE.

This portrait is lightly etched with great spirit. The face is a three-quarters, turned to the right; the beard is large, round, and bushy, and the head is covered with a high fur cap, the top of which is fringed and divided in the middle: this cap falls over his left eye, and discovers on the other side, part of a calotte under it; the whole of his right ear is visible, with the hair about it frizzled; the body is seen in front, and covered in part with a cloak, being open before; his right hand is placed on a broad girdle, that goes round the waist. There is a narrow margin, separated from the lower part of the portrait by some horizontal lines: the background is lightly shaded on the right, as high as the shoulder. In the top corner is written *Rembrandt f.* 1640. A fine impression is rare, in which there is bur in the shadows, as also in the horizontal lines making the margin.

Heighth, 3 *in.* 8-10*ths; width,* 5 *in.* 5-10*ths.*

268.—JANUS SILVIUS.

This is a portrait of a minister of Amsterdam. The face is a three quarters turned to the left; the beard is rather long, but not bushy. On the head is a calotte, and round the neck a ruff. He

is sitting at a table drest in a garment bordered with fur, and a book lies open before him, on which he rests his hands, one above the other. In the background is a large column, and to the right of it an arch. On the left, above the book, is written *Rembrandt*, 1636.* This piece is laboriously finished.

There is a copy of it reversed, with four Latin verses, beginning "*Silvius en Janus, &c.*"

Heighth 6 *in.* 5-10*ths; width* 5 *in.* 5-10*ths.*

There are *two* impressions.

First impression. Very rare. It is clear and harmonious, though rich in the shadows. In the *Denon* collection was an impression in this state, touched with bistre and heightened with white.

Second impression. The shadows are harshly worked up, and the harmony is destroyed.

269.—AN OLD MAN SITTING AT A TABLE.

This portrait is that of an old man bare-headed, with a long beard, looking straight forward, and sitting at a table; his right hand has a pen in it, and rests upon a book. This print is unfinished, particularly on the right side of it, which is only an outline.

It may be considered as *presque unique*, and was in the collection of *Houbraken*, who parted with it to an English amateur, with some other rarities. It was originally in the Burgomaster *Six's* collection.

Heighth 8 *in.* 7-10*ths; width* 7 *in.* 4-10*ths.*

270.—A YOUNG MAN MUSING.

This is a finished piece, executed in a good taste, and has a fine effect. A young man is represented sitting to the right; his face, which is a three quarters, and his body, are turned to the left, towards a table on which lie some books; his hair is short and straight, his head is covered with the mezetin cap, and the body with a loose night-gown turned up with fur; round his neck is a worked scarf,

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* *Daulby* quotes the date as 1643; *Bartsch* as 1633.

which hangs very low before. The countenance is tranquil, and the attitude that of study. At the top, on the left, is written *Rembrandt f.* 1637. The back-ground is shaded on both sides, nearly as high as the shoulder.

Heighth 3 *in.* 8-10*ths; width,* 3 *in.* 2-10*ths.*

271.—MANASSEH BEN ISRAEL.

This person is the Jew mentioned in No. 40. He is seen in front, his beard is light and even at the bottom, his mustachios are rather long, and his hair short and straight; on his head is a hat with a broad brim, which turns up before, so as to hide the top of the crown; a very broad cape or neck-band covers his shoulders, and his cloak is open before. On the right is written *Rembrandt f.* 1636. The back ground is shaded a little above the shoulder on the left. The plate is square at the top, but finished in an arch below, which comes within 7-10ths of an inch of the bottom.

Height 5 *in.* 9-10*ths; width,* 4 *in.* 2-10*ths.*

There are *two* impressions of it.

First impression. The shadows of the beard are clear on the chin.

Second impression. This is more worked upon, and in the shadows of the beard are more lines. At the bottom of the plate, about the centre, is the mark of the vice, proving that *Rembrandt* revarnished this plate in order to rebite it.

This print has been copied by *De Clausin.*

272.—DOCTOR FAUSTUS.

The doctor is standing in his laboratory on the left side, behind a table, on which he places his right-hand, while the left rests on the arm of his chair. His face is in profile, he has a white cap on his head, and he is looking with a fixed attention on some magic characters seen in a mirror held out by a figure of which only the hands are discovered. These characters are placed in the middle of a casement, and rays proceed from them. At the right corner, at the bottom, is seen half of a globe. Behind him is part of a

curtain, drawn on a rod, and near it a skull; by all which it appears that he was supposed to be an adept in the mysteries of the Cabbala. This piece is highly finished, and the chiaro-scuro has a considerable effect.

Heighth, 8 *in.* 3-10*ths; width,* 6 *in.* 3-10*ths.*

There are *five* impressions.

First impression. The rays from the magic characters extend to the top of the casement; the plate is full of bur, principally seen in the curtain behind the doctor, and on his right shoulder, and the globe is not cross hatched. These impressions, which are very rare, are usually on China paper.

Second impression. The rays extend only to the division which crosses the middle of the casement, and much of the bur is removed.

Third impression. More worked upon, particularly on the right shoulder.

Fourth and fifth impressions. These are successively more worked upon in the shoulder.

273.—RENIER ANSLOO.

Ansloo was an Anabaptist Minister: he is represented sitting in an elbow chair, behind a covered table, in the middle of which is an inkstand; he holds a pen in his right-hand, which is supported on a book that stands upright, and with his left he points to another lying open, which rests against two more, one on the other. His beard is dark and bushy; he has on a gown turned up with fur, a ruff round his neck, and a broad-brimmed hat. The background is shaded with the double stroke, nearly as high as the top of the chair on the left, and is lightly touched in many places to give it the character of an inner wall; on the right is a nail driven into it. On the back of a chair, above the three books, is written *Rembrandt f.* 1641, but the figure 4 is reversed. This is one of the artist's best and most finished portraits, and is very scarce.

Heighth, 7*in.* 3-10*ths; width,* 6 *in.* 2-10*ths.*

There are *two* impressions.

First impression. It is extremely rare: there is a white margin at bottom, the work not having been carried down so low as in the ordinary impression. This plate is in existence, and the additional work has been burnished or wiped out, or the space covered, in order to imitate the first impression. The difference is not easily to be distinguished, as the plate looks well, and is frequently printed on the thick Indian paper.

Second impression. The work is prolonged to the lower edge of the plate.

The best copies of *Rembrandt's* pieces are said to have been made by *Solomon Savry;* and there is a fine copy of this portrait by him, in the same direction as the original, but it is larger, measuring 7 *in.* 7-10*ths* by 7, and when entire, higher, for the margin is generally cut off, to favour the deceit; having some Dutch verses in it, beginning "*Siet Ansloos Beeltnis,*" and ending "*steeds verlaten.*"

274.—CLEMENT DE JONGE.

This is the portrait of a printseller; he is represented half-length, in front, sitting in an elbow-chair; his hair is short and straight; he has a broad-brimmed hat on, turned up at the sides, wears a cloak which is open before, and has gloves on; his right arm rests on the elbow of the chair, which raises the hand opposite to his breast, the other falling on his left knee. The background is etched on the left side as high as the hat, and on the right as high as the elbow. In the right corner, at the bottom, in all the impressions, is written *Rembrandt f.* 1651.

Heighth, 8 *in.* 2-10*ths; width,* 6 *in.* 4-10*ths.*

There are *five* impressions; the three last are arched within the plate.

First impression. It is extremely rare. The upper bar of the chair is left white; the background, seen under the bar, is shaded, but the piece in general is less worked upon. The face appears more

expressive, than when more finished: the upper part of the background is white.

Second impression. This is still scarcer; the bar of the chair is etched with the single stroke, and the portrait is slightly worked upon. The background remains white, as in the first impression.

Third impression. This is scarce. An arch is introduced within the square, with a few single etchings under the right side of it. The face and hat are more worked upon.

Fourth impressiou. There is more shade under the right of the arch introduced, and some etching across the line of the arch on the left side: a buckle is added to the hat-band.

Fifth impression. The background under the bar of the chair is scraped so as to appear white: the body and cloak are shaded with cross lines. In the early impressions of the print in this state, the effect is brilliant, and the edges of the plate are dirty.

275.—ABRAHAM FRANSZ.

He is represented sitting in an elbow-chair under a window on the right, holding up a print which he is viewing with great attention. His hair is dark, and he has mustaches: he is dressed in a richly flowered coat, with a cape, and with tassels hanging from it. Before him is a large table, on which a portfolio lies open; and on the left is a skull, with two vases, and a small sitting Chinese figure. On the wall in front hangs an arched picture of the crucifixion, with folding doors open, and subjects painted in the inside of them. On each side of the crucifixion hangs another arched picture; that on the left side is a landscape; the subject of the other is concealed from view by the arm and head of Fransz. This piece is full of work, and is well finished, and the chiaro scuro in some of the impressions has a fine effect. It is scarce.

Heighth, 6 *in.* 2-10*ths; width,* 8 *in.* 2-10*ths.*

There are *six* impressions.

First impression. There is a window curtain, which is thrown back with its end over one of the folding doors of the picture, and sunbeams are visible before the curtain. There is no landscape seen through the window. He is not sitting on a chair as in the other impressions, but, it may be supposed, on a stool or bench, his left leg stretched out towards the right corner of the print: his hair is light.

Second impression. The curtain remains, but there are no sunbeams, or landscape. The stool is altered to an elbow-chair.

Third impression. The curtain is taken away. Two vases are seen imperfectly on the table near the Chinese figure. The hair still remains light, and the trees are not yet introduced. The right-hand has still the effect of holding the print, but in the remaining impressions it has a different one. The three first impressions are all of them extremely rare.

Fourth impression. This is very scarce. His hair is dark; his right-hand seems to rest upon the top of the print, rather than to be holding it up as in the former impressions. There are trees seen through the window. The hat which lies on a stool under the window, is more distinctly seen than in any of the other impressions. The shadow on the background above the table, is not massy as in the last and future impressions, but is etched with little more shade than in the other parts below the pictures, and the background above them is likewise lighter.

Fifth impression, The shade above the table is very dark, as is likewise the background in the upper part; the trees are covered with horizontal lines, and the print in general is more worked upon.

Sixth impression. The print is still more highly finished, or probably retouched.

276.—OLD HAARING.

He was an auctioneer, and burgomaster of Amsterdam, and called *old* to distinguish the portrait from that of his son, represented in the print next described. He is represented sitting

in a chair, and is seen in front; his elbows are supported on the arms of the chair, while his left-hand hangs down, and his right is raised, and disposed as if he held a pinch of snuff between his fingers and thumb. His hair is white, and his head is covered with the calotte. Two tassels hang from a broad band or cape, and the linen at his sleeves is turned up in the like manner as the cape; both of his knees, and the upper part of the legs, are seen. Above him is a casement, with a curtain drawn to the left side of it, which cuts off the top corner of the window. There is the finest possible expression in the face of this portrait, the composition and execution of which are in the most masterly style. It is very scarce.

Heighth, 7 in. 7-10ths; width, 5 in. 8-10ths.

There are *three* impressions.

First impression. It is of the greatest rarity, and is a mere slight etching.

Second impression. This is equally rare. The window is quite square, and without the division in the middle, and the window itself is less worked. The curtain is narrower at the top than the bottom, and hangs down in large folds: the clothes are darker than in the former impression.

Third impression. The curtain is increased at the top, with additional drapery, which seems to be done with the design of breaking the square form of the window, of which it cuts off a part from the top diagonally. The pillar which divides the window in two is now inserted, and the drapery is lighter and more pleasing.

The early impressions in this state are brilliant with bur, and the effect is magical.

277.—YOUNG HAARING.

He was the son of the burgomaster. This piece is executed in *Rembrandt's* dark manner, and the chiaro scuro has a strong effect. The light comes through the window, and falls full on his left cheek

and band, and the rest of the subject is kept down in shade. He is sitting in an elbow-chair, rather inclining towards the left; he rests both hands on the arms of the chair, and holds his hat in his right-hand. There is a curtain-rod that crosses the window about one third from the top of it, and the curtain is drawn to the right side. On the lower row of the window-panes is written *Rembrandt f.* 1655; the 6 reversed.

Heighth, 7 *in.* 7-10*ths; width,* 5 *in.* 8-10*ths.*

There are *four* impressions.

First impression. It is extremely rare: the curtain and rod are not introduced, nor are the cuffs of his sleeves, and the whole is less worked upon, the head and the left-hand being almost the only parts of the figure perfectly visible in this state: it bears strongly the appearance of mezzotinto. The name and date are likewise wanting.

Second impression. The curtain and rod, and the cuffs of the sleeves, are introduced. This impression has a fine effect when printed full of the bur, but it is very scarce. In the ordinary impressions of this state, where the curtain and the figure are very perceptible, the harmony is lost.

Third impression. The plate is in general worn lighter, and on the left side hangs an arched landscape, the subject of which is a fisherman standing by his boat with a mast and sail across his shoulders; on the right is a large tree, and on the left, beyond the water, a windmill with a house. The plate has probably fallen into the hands of some print-dealer or artist, after it has been much worn, who has made this alteration.

Fonrth impression. The plate reduced to 4 *in.* 7-10*ths* by 4 *in.;* the bust only remaining.

278.—JOHN LUTMA.

This person was a noted goldsmith of Gröningen. His portrait is one of *Rembrandt's* best prints: the expression of the face is particularly spirited. He is sitting in an elbow-chair, with his arms rest-

ing upon it, and holds something like a metal figure in his right hand; he has on a black velvet cap, his hair is very short and his beard bushy. At his left elbow is a table, on which lies a scallop-shell with a box of gravers and a hammer: on the top corners of the chair are two grotesque heads. Above the table is written (but apparently not by *Rembrandt)* "Johannes Lutma, aurifex, natus Groningæ." To the right is a window, in the right corner of which stands a water-bottle. In the top corner of the window on the left is written *Rembrandt f.* 1656.

Heighth, 7 *in.* 8-10*ths; width,* 5 *in.* 9-10*ths.*

There are *four* impressions of this piece.

First impression. This is extremely rare: the window and bottle are not introduced, and the rest is in a very unfinished state, the aquafortis having failed.

Second impression. It is very scarce. The window and bottle are still wanting, as are the names of *Lutma* and *Rembrandt,* and the date, but the rest of the piece is highly worked on.

Third impression. The window and bottle are added, as are likewise the names of *Rembrandt* and *Lutma,* and the inscription. In this state it is still very beautiful; but fine impressions on China paper are scarce.

Fourth impression. The plate is reduced in size, being only 7 *in.* 6-10*ths* high, including a margin of a quarter of an inch. This was in *M. Van Leyden's* collection, and is said to be *presque unique,* though of little real value, the plate, we presume, being immediately destroyed.

279.—JOHN ASSELYN.

John Asselyn was a painter; the name of *Crabbetje* was given him by the *Bentivogli Society* at Rome, on account, it is said, of a crookedness in his fingers. He is represented a half-length, standing, turned a little to the left; his hair falls upon his neck; on his head is a high-crowned hat, turned up on the left side, and round his neck is a band, with tassels hanging from it. He wears a cloak,

tied round the waist with a sash; his left-hand, from which hangs a glove, is placed on his hip, and his right-hand has a glove on, and rests upon a table on which lies his pallet with several portfolios; he has ruffles at his hands. In the right corner at the bottom is written *Rembrandt*, with the date, which cannot be made out. It measures, including a margin 1 *in.* 1-10*th* broad—

Heighth, 8 *in.* 5-10*ths*; *width*, 6 *in.* 7-10*ths.*

There are *three* impressions.

First impression. It is extremely rare: there is an easel standing behind him, with a large picture on it, on which is painted some architecture; and there are a few slight etchings in the background, to the left of the easel and above it. This impression has a fine effect.

Second impression. The easel and picture are effaced, but there are traces of it very visible in the background, and above the arm and shoulder.

Third impression. The background is cleaned; a little bur remains in the early impressions.

280.—EPHRAIM BONUS.

This person was a Jewish physician. He is represented coming down a staircase, as if deliberating on the case of a patient, with his right-hand on the balustrade. His head is seen nearly in front, with a high-crowned hat on; his hair is short and dark, and he has a Jewish beard; a short cloak covers his left shoulder, under which the hand and arm are concealed, and on the fore-finger of his right-hand is a diamond ring. He has a band round his neck, and a cuff at his sleeve. This piece is probably the finest of *Rembrandt*'s portraits; the face is full of expression, and the chiaro scuro has a masterly effect. Towards the bottom, at the right corner, is to be read (though with difficulty) *Rembrandt f.* 1647. It is scarce, and measures, including a margin of 1 *in.* 7-10*ths*,—

Heighth, 9 *in.* 5-10*ths.*; *width*, 7 *in.*

There are *two* impressions.

First impression. This is of extraordinary rarity. The hand is clumsy, and the fingers are but little etched; the stone of the ring is dark; the lower part of the fold of the cloak is white, and the balustrade is very unfinished.

Second impression. The hand is more worked upon, and its form more naturally expressed; the ring is made white; the light on the lower part of the fold of the cloak is worked over, and the balustrade is finished. Fine impressions in this state, with bur on the balustrade, are very uncommon.

281.—WTENBOGARDUS, OR UYTENBOGAERT, A DUTCH MINISTER.

This minister was of the sect of the *Remonstrants,* and lived under the government of *Prince Maurice,* whom he always opposed, and for some time successfully, but was at length obliged to fly from the prince's resentment. This subject is executed in an oval, squared at the bottom, in an irregular octagon plate. He is sitting at a table, in a gown faced with fur; he wears the calotte cap, and has a ruff round his neck. His hair is short, and appears to be turned grey; the beard is likewise short and thick; his face is nearly a full front, with the body turned a little to the right; his right-hand is supported on the arm of the chair; in his left is an open book, which rests upon some others lying on the table, and farther back are several other books, thrown negligently one upon another. Behind him is a pillar, and to the right of it an arch in the background. On each side of the print a curtain is drawn aside. This is a fine portrait, highly finished, and produces a strong effect. In the two angles at the top is written *Rembrandt f.* 1635. It is scarce. Under the print are four Latin lines by *Grotius,* commencing, "*Quem pia mirari plebes,*" and ending, "*Wtenbogardus sic tutus, Haga redit. H. Grotius.*"

Heighth, 8 *in.* 8-10*ths; width,* 7 *in.* 3-10*ths.*

There are *four* impressions.

First impression. This is of the greatest rarity. The curtain on the right is wanting; the plate is less worked upon in general, and the ruff is merely in outline: the Latin verses are not inserted. The plate is rectangular, measuring 9 *in.* 9-10*ths* by 7 *in.* 2-10*ths.* This impression is in the Museum at Amsterdam.

Second impression. Equally rare. The ruff is more worked upon throughout; the face a little more so, rendering the expression admirable; in other respects the plate appears to be the same.

Third impression. The curtain is added; the whole portrait worked upon and finished, and the position and character of the head altered to a disadvantage. The books are different in form, and the plate is reduced to an octagon, but with angles or ears at the corners on the right and left sides; the Latin verses are added. This is very scarce, and a beautiful print.

Fourth impression. The angles or ears in the octagon are suppressed; and much of the brilliancy is gone.

This plate has been barbarously retouched.

282.—JOHN CORNELIUS SYLVIUS.

John Cornelius Sylvius, was a minister of great learning. This portrait is in an oval, round which is written "Spes mea Christus," which was his motto, and "Johannes Cornelii Sylvius, Amstelodamo—bat: fundus S. S. Minist: annos 45 et 6 menses," &c. At the bottom, in a broad margin, are some Latin verses, beginning:

"Cujus adorandum docuit Facundia Christum," &c.

This is one of *Rembrandt's* best portraits. It is very scarce, especially a good impression of it; as the etching being tender, many could not be taken off before the plate was worn. The head, which is nearly a full front, is finely executed; it is covered with a calotte; the hair and beard are white, the hair is short, but the beard long, divided in the middle and pointed; round the neck is a ruff; his gown is faced with fur at the breast, and at the sleeves, which are short and open. The fingers of his left-hand are placed in a book, which is closed, and lies on a desk before him. He stoops a little,

and is addressing his audience with his right-hand, which projects in front, and casts a shadow that extends beyond the oval, as likewise does the book, and the effect produced is very striking. Behind him is a pillar, and on the left side a curtain which is drawn up, and which likewise casts a little shade beyond the oval. A square is discovered without the oval. On the pillar, near the top, is written *Rembrandt*, 1645. The plate measures 11 *in.* by 7 *in.* 5-10*ths;* but the oval only 7 *in.* 5-10*ths* by 6 *in.* 3-10*ths.*

An impression of this print in *Lord Aylesford's* collection is probably the finest existing. It belonged to *Silvius* himself, and from his family passed to *M. B. de Bosch,* at whose sale it was bought by *Josi.* No variation of it is known.

283.—UYTENBOGAERT: CALLED "THE GOLDWEIGHER."

The composition, effect, and execution of this piece are excellent. He was receiver-general to the States of Holland, and is represented sitting in the counting-house. His face is seen nearly in front, with mustaches; his hair is short, and he has on a velvet cap. His head inclines a little over his right shoulder, which gives great spirit to the attitude. His gown is turned up before and at the sleeves with fur. He holds a pen in his right hand, which rests on a large account book that lies open on a desk, standing on a table covered with a richly-flowered cloth, fringed at the bottom, on which are several bags of money, He is delivering a bag to a man who is kneeling, and who appears to be receiving it in order to pack it in a cask that stands before him, with the head off. Two other casks lie on their sides, with a mallet and driver lying upon one of them. On the left side is a large iron chest. Over the table is a shelf suspended from the ceiling, on which lie several bundles of papers, and from it hangs a pair of scales, in one of which is a bag of money. In the background on the left stand two persons behind a door-hatch, as if waiting to transact business. On a wall is a large arched picture, which represents the history of the brazen serpent, and to the right of it hangs a sword. This piece is very

scarce, and measures 10 *in.* by 8 *in.* including a margin of 6-10*ths* of an inch, in which is written *Rembrandt f.* 1639.

There are *three* impressions of it.

First impression. It is extremely rare; the face is blank, except two or three strokes for the features.*

Second impression. Very rare; the Receiver's head is finished, and the money in the cask more expressed. In this state the whole effect is brilliant.

Third impression. Entirely retouched; by which all the beauty and vigour of tone are gone, and the print is heavy and muddy: there is additional work in the picture hanging up; forming rays proceeding from the brazen serpent, which are very different from any thing in the preceding impression. In this state it is mostly met with on thick spurious India paper.

There is a copy by *Van Bruges,* which is reversed.

There is likewise an excellent copy by *Captain Baillie,* in the same direction as the original, but the head is rather more upright.

284.—PORTRAIT OF COPPENOL: A SMALL PLATE.

Lieven van Coppenol was a writing-master in Holland, and this print is called the *Little Coppenol,* to distinguish it from a larger portrait of him, which will be described in the next number. He is represented half-length, sitting at a table, which is in the left corner of the print; his body is in profile, but his face is seen nearly

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* In the *Denon* collection was an impression in the first state, in which *Rembrandt* has drawn in the head in a most masterly manner; but the features are not those of the finished portrait; and he has worked over the whole print with bistre, giving to it the fine mellow effect of a painting. This impression is now in the possession of the editor. It is not unlikely that *Rembrandt* perhaps waited for the actual portrait of the Receiver, so as to cause the vacancy for the face; and in the meantime, in the impression here noticed, supplied a countenance, to please himself with the perfect effect.

in front, being turned to speak to a boy who stands behind him, with his hat in his hand, for whose instruction he is striking an oval. His hair is very short, and he wears a calotte; he has no beard, but short mustaches; his coat is turned up with cuffs; on the table lie several sheets of writing-paper, and *Coppenol* rests his left-hand upon one of them. Above the table is a window, the upper corner only of which is seen; from this window the light proceeds, and not from a candle that stands at the bottom of it. To the right of the window hang two wooden squares, and a pair of compasses. This piece produces a strong effect, and is scarce. The size, including a margin of an inch, is

Heighth, 10 *in.* 2-10*ths; width,* 7 *in.* 5-10*ths.*

There are *five* impressions of this print.

First impression. This is of the greatest rarity. It is before the mathematical instruments were introduced; and the candle and candlestick are less worked than in the other impressions; the lower part or plate of the candlestick being only outlined, without any shade on the under side; and the feather of the pen is white and shorter, without a stroke of shade. This impression has the semi-oval, which in Holland is called the ox's eye, but it is not very distinct.*

Second impression. It is extremely rare. The mathematical instruments are introduced, hanging up near the window.

Third impression. The ox's eye is not seen. On the wall is a large picture, with folding-doors. The subject is the crucifixion, with with the *Maries* weeping at the foot of the cross. Within the left folding door are seen some houses, but the subject on the other is not readily to be made out. It is very scarce.

Fourth impression. It is scarce. There is neither the picture nor

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* The editor possesses a first impression on China paper, doubtless printed by *Rembrandt* himself; the ink is purposely left as a tint on portions of the spaces which would otherwise be clear, and the boy's face is in shadow: the effect is one of *Rembrandt's* finest.

the ox's eye, but that part of the print is rudely scratched, leaving traces of the alteration.

Fifth impression. The ox's eye is again introduced; the wall where the picture hung is finished in a dark shade, and the figures are likewise more finished.

285.—PORTRAIT OF COPPENOL: A LARGE PLATE.

This portrait is called *The Great Coppenol,* to distinguish it from the preceding. It is a masterly performance; the countenance is most expressive, and the whole is highly finished. He is sitting before a table turned to the right, but his face is nearly a full front, the head covered with the calotte; his hair is short and white, and he wears small mustaches, but no beard. He has a large plain band round his neck; his habit is a kind of cassock, with small buttons close together, and with open cuffs at the sleeves. Over the cassock is a gown or cloak open, and falling back with a tassel at the cape. He holds a blank paper with both hands, and in his right-hand is a pen. The plate was probably damaged, for it was cut to a size which takes in little more than the head. This reduced plate is still in existence, and there are good impressions of it; so that many were not taken off when the plate was entire, for the head is delicately etched. *Coppenol* wrote some verses under several impressions of the entire print, as likewise under the smaller portraits of himself. They are, generally speaking, fine bold displays of penmanship.

Heighth, 13 *in.* 5-10*ths; widths,* 11 *in.* 6-10*ths.*

There are *four* impressions of it.

First impression. This may be regarded as *presque unique;* the background is white, except a column reaching to the top of the plate, on the left side, and which column is only shaded with single strokes to the middle of its height: the right sleeve is white.

Second impression. Of extraordinary rarity. The background is still

white, but the sleeve, clear in the preceding impression, in this is shaded with light single lines, and the shadow of the column extends beyond three-fourths of its height. These impressions are found in the Royal Collection at Paris.

Third impression. Very scarce. The background is covered with etchings: the column is not seen; but a large curtain is introduced, which reaches nearly to the extremity on both sides; and the habit, particularly on the left arm, is more shaded.

Fourth impression. This is scarce: the background is darker, the curtain has more folds, and, in general, the sleeves and the fore part of the habit are more shadowed.

Fifth impression. The plate is reduced to 6 *in.* by 5 *in.* 2-10*ths.* including a margin of half an inch, leaving only the bust.

This print has been copied in France.

286.—PORTRAIT OF VAN TOLLING.

This person, who was a Dutch advocate, is seated behind a table, in an elbow-chair, in the right corner of which is a grotesque head.* The frame is studded with nails of different sizes. His face is seen nearly in front. He wears a hat with a high crown and a broad brim. The bottom of the crown is tied round with a cord; his hair is very short, he has a long square beard, and hair on his upper lip. Both his arms are supported on the elbows of his chair. In his right-hand, which he turns towards his body, is a pair of spectacles; while his left-hand is shut, and rests on the corner of a large book lying before him, placed on another book and some loose paper. He has a large plain neck-band, and wears a gown turned up with fur in front. In the right corner are three bottles, in one of which is a receiver. These bottles are a symbol of chemistry, in which *Van Tolling* is said to have been a proficient. The background is shaded a little above the bottles, and on the left

* This chair appears to have been the one in which persons usually sat to *Rembrandt* for their portraits, as it appears also in the prints of *Lutma*, and the old *Haaring*.

side the shade rises higher than the top of the chair. This is a very fine portrait, and is of the greatest rarity. It measures, including a margin of half an inch,

Heighth, 7 in. 7-10ths; width, 5 in. 8-10ths.

There are *two* impressions.

First impression. The beard is divided in the middle, and is full of bur, as is also the habit, which has large patches of it in a great many places. In this state it is found in the British Museum, and in the collection of *Mr. Rudge.*

Second impression. The beard is square, part of the patch of bur which divided it in the middle not being seen: the bur is removed, or does not appear in the same patches and quantity, and there seems to be some additional work on the breast, crossing the other work with light strokes. In this state it is found in the *Van Leyden* collection, in the Museum at Amsterdam, and in the collection of the editor: that in the editor's possession, is the only impression known on China paper.

It is proper to add, that there is some doubt which of the two is the first state of this portrait.

287.—THE BURGOMASTER SIX.

This celebrated portrait is one of *Rembrandt's* best performances, the chiaro scuro being as finely preserved as in his best paintings. The burgomaster is represented full-length, standing, and leaning with his back against a window, the lower casement of which is open. —He is reading a pamphlet, which he holds doubled in his hands. As the whole piece is illuminated from the window, all the light thrown upon the face is by reflection from the book, and the manner in which *Rembrandt* has expressed the attention of his friend and patron to the subject he is reading is inimitable. His hair is full and bushy, waving gently and gracefully to his shoulders; his habit and neck-band are open before, with tassels hanging down, and his cloak is thrown off behind him, part of it lying on

the window-frame, and part on a table, on which are his sword and belt. His cane stands on the table leaning against the wall, and over it hangs his hat, with a short sword near the top of the cane. Above the table is an historical picture, with a curtain drawn before part of it. In the left corner in front stands a chair, with a cushion and three books on it, the uppermost of which is open. On the right side of the window a curtain is drawn back in a festoon. Below the window the floor is raised a step, and the wall is covered with matting, which *Gersaint* mistakes for stone-work. In a narrow margin of an eighth of an inch is written to the right, *Rembrandt f.* 1647; and on the left *Jan Six Æ,* and a little farther on 29. This print is extremely rare.

Heighth, 9 *in.* 6-10*ths; width,* 7 *in.* 6-10*ths.*

There are *three* impressions of it.

First impression. Is is of the very greatest rarity: the name and age of the *Burgomaster* and of *Rembrandt* are wanting; a stone sill appears to the window, extending half-way up the arm of the *Burgomaster.* Superb impressions in this state are in the Museum at Amsterdam and in the Royal Collection at Paris.

Second impression. It is of very great rarity. The window-sill is suppressed, some traces of which are visible near the arm of the *Burgomaster;* the name of *Rembrandt* is added in the margin in the right corner, with the date 1647, the two middle figures reversed. This impression, when in good condition, on China paper, is as beautiful in effect as the first.

Third impression. The name and age of the *Burgomaster* are added in the margin at the left corner; the middle figures of the date are effaced, and inserted in their right direction. The hat, stick, matting, and various parts of the background are more worked on. Impressions in this state are extremely rare, and as beautiful as those in the second state; in these, the name and age of the *Burgomaster* are full of bur.

As *Six* was the particular friend of *Rembrandt,* it is not surprising that he exerted all his abilities in finishing this plate, which

was the property of the *Burgomaster* himself, but whether as a purchase or a present is uncertain.

Gersaint relates, that in one of his journeys to Holland, he happened to be at Amsterdam when *Six's* Cabinet was selling. It consisted of a large collection of prints, and some paintings by the best masters. He purchased several prints, and among others three or four portraits of the owner; for as there were twenty-five of them, they sold for no more than from fifteen to eighteen florins each. In 1750, it was purchased in Holland, for an English amateur, for 150 florins. At *Mr. Batt's* sale, in 1756, it was sold for £34. 13*s*. It is difficult to say what a first or a second impression would now fetch, so great is the rarity of each.

It is said, that when *Beringhen* made his collection, he could not procure this print, at any expence; and therefore consoled himself with a copy, now with the rest of the collection, in the King of France's Cabinet; and it is so well executed as to have deceived several amateurs.

To account for this, it must be supposed that the plate was at that time mislaid, as impressions in the ordinary state are not of such rarity as *Gersaint's* statement presumes; and the plate does or did lately exist, as appears from the impressions occasionally found,—shadows or skeletons of its former beauty.

Such impressions, and indeed good ones also, have been washed up and worked over, the name and age of *Six* erased, and the middle figures in the date removed, to imitate the second impressions.

It has been copied by *Basan* and others, without a particle of the spirit or qualities of the original.

TENTH CLASS.

FANCY HEADS OF MEN.

THREE ORIENTAL HEADS.

288.—*First Head.*

These heads are executed in the style of Castiglione. The head of the first, which is said to be the portrait of *Cats,* tutor to *William II,* Prince of Orange, is a full front, shewing both ears; the body is turned a little to the left. On the head is a calotte; there is no hair but a single tuft seen, which comes from under it down the middle of the forehead; he has mustaches, and the eyes are full and staring. He wears a robe turned up with fur, and adorned with a chain, at which hangs a medallion. The background is shaded with loose irregular hatchings on the left to the top, and on the right as high as the ear. This piece is etched strongly and with spirit. Above the head is written *Rembrandt,* and some singular characters, with the date 1635 underneath, are added: These characters are said to form the word *Venetiis;* but the editor cannot satisfy himself that such is the case.

Heighth, 5 in. 9-10ths; width, 4 in. 9-10ths.

289.—*Second Head.*

This is a profile turned to the left; on the head is a rich turban, with fur at the top; the robe is also turned up with fur. The mus-

taches are bristly; the background on the right is shaded with irregular hatchings nearly to the top. Above the head is written *Rembrandt,* in characters similar to those in the former piece, with the word *fecit* in the same style added. The *d* in *Rembrandt* is reversed. This piece is likewise a strong and spirited etching.

Heighth, 5 *in.* 9-10*ths; width,* 4 *in.* 9-10*ths.*

290.—*Third Head.*

This is an old man seen in profile, turned to the right. He wears an embroidered turban, the ends of which hang down behind, and are fringed: in front is a feather. He has mustaches on his upper lip, and his beard is long and black; the whole of the figure is etched in a particularly vigorous style. The background is almost covered with loose hatchings, executed in a very singular manner. Near the top on the left is written *Rembrandt,* (the *d* reversed) with similar characters to those noticed in the preceding; the letter *f* is under them, and the date 1635 beneath. This piece is extremely rare.

Heighth, 6 *in.* 2-10*ths; width* 5 *in.* 3-10*ths.*

There are copies of these three heads, executed by *Livens,* who put his mark to them. They are the heads from which it has been inferred that *Rembrandt* was at Venice, and executed them there in the year 1635; but there is no proof of his ever having been in Italy, whatever may have been his motive for marking these heads in the manner he has done.

There is a copy of the third head, executed by *Basan,* and intended to deceive the unwary; and as the original is extremely rare, there is not a ready means of detection. A marked difference however, may be seen in the first letter of the characters said to signify *Venetiis,* which in the original is like an inverted *g,* with a long tail; but in the copy is more like a *p,* and the tail is in part disconnected.

291.—A YOUNG MAN IN A MEZETIN CAP.

This is a bust; the hair is dark, and reaches to the shoulders; the beard is that of a Jew; the face is nearly a profile, turned to the left, and the body is habited in a dark robe. In the background, there are a few single strokes on the right side, as high as the shoulder; and on the left opposite to the mouth is written *Rt.*

Heighth, 6 *in.* 2-10*ths; width,* 5 *in.* 3-10*ths.*

There are *two* impressions of this piece.

First impression. Of the greatest rarity. It is less worked upon, and there is much less hair down the side of the face, than in the finished impression. The effect is brilliant and beautiful. It is before the monogram.

Second impression. More finished; the quantity of hair considerably increased, and the monogram added. The early impressions, with bur, have a very piquant effect.

It has been copied in the reverse direction by *Livens.*

292.—THE BUST OF AN OLD MAN WITH A LARGE BEARD.

He is seen nearly in front, turning a little to the left, with his head inclining, and his eyes almost shut, as if going to sleep. His beard is long and square: he has on a fur cap bound round with a scarf, that falls down behind his shoulders. His cloak is fastened over the breast with a clasp, but the cape is open. The background is shaded on the left, half-way up, and with a few single strokes on the right side, opposite to the neck. Towards the top left corner is written *Rembrandt.*

Heighth, 4 *in.* 4-10*ths; width,* 4 *in.* 1-10*th.*

293.—THE BUST OF AN OLD MAN, BALD-HEADED, WITH A LONG BEARD.

The fore-part of the head is bald, but on the crown the hair stands up and is frizzled; the beard is long and white; the face is seen

in front, but entirely in shadow, except a small space on the left side of the forehead, and on the nose: he is in a stooping attitude, his body turned a little to the right, and covered with a gown turned up with fur; his right shoulder is not worked upon.

Heighth, 2 *in.* 8-10*ths; width,* 2 *in.* 5-10*ths.*

294.—PROFILE OF A BALD-HEADED MAN.

He is turned to the right, and is bald before, with short hair behind, and mustaches on the upper lip and chin; the eyes are turned a little downward. He is dressed in a fur gown. The background is almost light near the bottom, but deeply shaded towards the upper part. Low down on the right side is written *Rt.* 1630.

Heighth, 2 *in.* 7-10*ths; width,* 2 *in.* 3-10*ths.*

Of this piece there are *three* impressions.

First impression. Extremely rare. He is covered with a robe bordered with ermine, and round his neck hangs a chain, with the insignia of some order to it. The ground is white, except a few strokes on the left, opposite the shoulder. In the middle of the margin is written *Rt.* 1630, and a little on one side *Rt.*163, the cypher wanting. This measures 4 *in.* 7-10*ths.* by 3 *in.* 8-10*ths.* The effect is admirable.

Second impression. It is extremely rare; it contains only the head and the upper part of the shoulder, the body having been effaced. The background is white. Towards the middle at the bottom is written *Rt.* It is the same size as the preceding, and in both states the edges of the plate are ragged and dirty.

Third impression. The size of the plate is reduced to 2 *in.* 7-10*ths,* by 2 *in.* 3-10*ths.**

295.—PROFILE OF A BALD-HEADED MAN.

This head, which is presumptively the same as the preceding, is seen in profile, turned to the right, but is more stooping; the

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* *Daulby* mentions a fourth impression, two-tenths of an inch less wide, but this wants confirmation.

character, however, is evidently the same : the background is lightly shaded on the right side, as high as the chair, and in the left corner at the top is written *Rt.* 1630.

Heighth, 2 *in.* 2-10*ths ; width,* 1 *in.* 7-10*ths.*

Of this there are *two* impressions.

First impression. It is before the name and date, and is very scarce.

Second impression. The name and date are added.

296.—AN OLD MAN WITH A BALD HEAD.

This is a small bust. The face is a three-quarters, turned towards the left, and looking downward ; the head is bald before, and the beard grizzly ; the light comes in at the right side, and the background is a little shaded on the left at the bottom. This piece is executed with a light stroke. It is scarce, and a good impression is very seldom to be found : it measures 1 *in.* 7-10*ths* square.

297.—AN OLD MAN WITH A BEARD.

This print is excessively rare : it is a bust, very well executed. The face is a three-quarters, turned to the left ; the hair is curled, and a little bushy. The figure is covered with a cloak, which is light, as well as the side of the head, to the right. Near the top on the left is written *Rt.* 1631.

Heighth, 2 *in.* 1-10*th ; width,* 1 *in.* 8-10*ths.*

298.—BUST OF A BALD OLD MAN, WITH HIS MOUTH OPEN.

The head is entirely bald, and leans forward ; the mouth is open, the beard is bristly, the body is turned a little to the right, from whence the light comes in full upon the head, the nose, and the left shoulder : the background is quite white. In the left corner near the top is written *Rt.* 1631. This piece is not well executed, but it has a strong effect, and is scarce.

Heighth, 2 *in.* 7-10*ths ; width,* 2 *in.* 2-10*ths.*

There are *two* impressions of it.

First impression. This produces a most agreeable effect, and is very scarce; the whole is little wrought upon, particularly on the left shoulder, where the folds of the cloak are very lightly shaded with single strokes, above the margin.

Second impression. The shade is cross-hatched, and the whole is more worked; the teeth are obliterated, and the ear is more defined.

299.—BUST OF AN OLD MAN WITHOUT A BEARD, IN A VERY HIGH FUR CAP.

This little bust is seen nearly in front, stooping, but rather inclined to the right, from whence the light comes in; the figure being wholly clear on the right side, and lightly shaded on the left. On the head is a very high fur cap, square at the top, and covering the eye-brows. He has no beard. His habit is double-breasted, fastened with a button on the left side. The background is white.

Heighth, 1 *in.* 7-10*ths; width,* 1 *in.* 2-10*ths.*

300.—BUST OF A MAN WITH A BEARD FROM EAR TO EAR.

The face is a three-quarters, turned to the left, and shadowed on the same side: he has a Jewish beard, very much curled; his mouth is open and he appears to be crying out. On the head is a cap, and his shoulders are covered with a worked cloak. This is one of the pieces from the leaf of sketches, No. 360, and is very scarce. It is etched in a hard manner, with a strong point.

Heighth, 1 *in.* 6-10*ths; width,* 1 *in.* 4-10*ths.*

There are *three* impressions of it.

First impression. It is extremely rare: the cloak is not shadowed near the margin on the right side, and on the left there is a little white left on the breast.

Second impression. The cloak is shaded towards the breast.

Third impression. That part of the breast seen between the opening of the cloak, which in the preceding is etched with the single stroke, is here cross-hatched.

301.—AN OLD MAN WITH A SHORT BEARD.

This is a small head of an old man, the beard of which is short and frizzled. It is of extraordinary rarity, and measures an inch square.

302.—THE SLAVE WITH THE GREAT CAP.

This is another small bust; the face is a three-quarters, turned to the right over the shoulder, and shaded on the same side. The cap is very high, the contour waving, and it is turned up round the head: it reaches the extremity of the plate on the right side: the shoulders and breast are only traced. It is scarce, and measures 1 *in.* 5-10*ths* by 9-10*ths* at top, and nearly 9-10*ths* at the bottom.

Of this piece there are *two* impressions.

First impression. It is very scarce; the shadow on the right side of the cap does not reach to the top.

Second impression. The shadow reaches to the top; the face and neck are likewise more shaded, and that part of the cap which is turned up is shaded, while in the first impression it is light.

303.—A TURKISH SLAVE.

This is another small bust, representing probably a Turkish slave in profile, placed on the left side of the plate and turned to the right. It is very lightly etched, and shadowed only down the back. On the head is a cap, larger at the top than at the bottom; he has mustaches, and wears a ruff longer before than at the side. The background is white. This piece is one from the leaf of sketches, No. 360, and is rare.

Heighth, 1 *in.* 5-10*ths; width,* 9-10*ths.*

There are *two* impressions of it.

First impression. This is very rare; only the top of the cloak is shadowed, and the plate is not cleaned.

Second impression. The shadows of the back are brought down and cover all the body, and the plate is cleaned.

304.—BUST OF A MAN SEEN IN FRONT IN A CAP.

The head is nearly in front, covered with a low cap; both ears are seen, particularly the left: he has thin mustaches; his cloak is bordered with fur, and open before; the light comes full on the upper part of his left cheek, his forehead and nose, and catches on the breast. The background is shaded, though but lightly, about the head. This piece is well executed, with a strong effect.

Heighth 3 *in.; width,* 2 *in.* 4-10*ths.*

There are *four* impressions of it.

First impression. This may be regarded as *presque unique;* it is in the Museum at Amsterdam. On the left side, from the top to the bottom, is a piece of architecture, coming forwarder than the figure, of which only the head is in a finished state, and the body but lightly etched: the background is white. There is a margin, but without the name and date. It measures 3 *in.* 8-10*ths* by 2 *in.* 9-10*ths* wide.

Second impression. Of very great rarity. The architecture remains, and the bust is in a finished state; a shadow in front of the figure reaches from the top of the stomach to the lower part of the bust; the background remains white. In the margin is written *Rt.* 1630.

Third impression. The background remains white; the bust is finished in a light manner, but the architecture is cut off, the plate being reduced on the left and at bottom. It is extremely rare, and measures 3 *in.* 1-10*th* by 2 *in.* 2-10*ths.*

Fourth impression. The figure is more wrought, and the background is shaded. The plate is reduced to 3 *in.* by 2 *in.* 4-10*ths.*

305.—BUST OF A MAN WITH CURLING HAIR, AND HIS UNDERLIP THRUST OUT.

The head is uncovered; the hair is curled, and stands up on the crown; the under-lip is thrust out; the body inclines a little to the right, but the head is rather turned to the left over his right shoulder; his forehead is wrinkled. His habit, which is open before, is only sketched, except a little shade on the top of his right shoulder, opposite to which are a few slight scratches in the background: the light comes in from the right.

Heighth, 2 *in.* 5-10*ths: width,* 2 *in.* 4-10*ths.*

There are *two* impressions.

First impression. The face and hair are covered with bur, producing dark effects in all their parts. The top left corner of the background is dirty.

Second impression. The head and hair are made clearer, and the background is cleaned.

306.—PROFILE OF A BALD OLD MAN, WITH A SHORT BEARD.

This is a fine head, very lightly etched, and seen in profile, turned to the right; it is bald before, but with a tuft of hair behind that curls up; his neck is wrapped round with the fur cape of his garment; his beard is not long, but is bristly from the ear to the chin; his mouth is a little open; the body, from the cape downward, is only sketched. There are some irregular strokes as a design for the background, besides a few opposite to the breast.

Heighth, 2 *in.* 6-10*ths; width,* 2 *in.* 2-10*ths.*

There are *two* impressions of it.

First impression. Very scarce. It is somewhat larger, and is taken off before the edges were polished. The effect is better than in the second impression.

Second impression. The edges of the plate are polished, by which it is slightly reduced.

307.—BUST OF A MAN IN A FUR CAP, STOOPING.

This is a bust of a man without a beard, turned to the left; the head, which is a three-quarters, is much inclined, and covered with a small fur cap, rounded at top; his cloak is turned up with fur, and open before, discovering a vest underneath, coming up to his throat. The background about the head is light, but there are some loose hatchings in the top right corner: on the left side from the top downward, opposite the mouth, and from thence to the arm is a deep shade. Near the top, on the left, is written *Rembrandt* 1631.

Heighth, 2 *in.* 9-10*ths; width,* 2 *in.* 3-10*ths.*

There are *three* impressions of it.

First impression. It is scarce, and is not much worked upon, particularly in the head and cap.

Second impression. The cap, face, and dress, are all more worked upon.

Third impression. Still more finished, but heavily.

308.—PROFILE OF A BALD-HEADED MAN, COARSELY ETCHED.

This bust is executed in a hard, coarse manner, and is the same head as the last, in a reversed direction. It is seen in profile, turned to the left, and bald past the crown, but there are some straight short hairs behind. The light comes from the left. The background is deeply shaded with irregular cross-hatchings, on the right side from the top downward, opposite to the neck, and on the left below the chin: he has no beard. This is one of the scarcest pieces in this class.

Heighth, 2 *in.* 9-10*ths; width,* 2 *in.* 7-10*ths.*

There are *two* impressions of it.

First impression. Extremely rare. It has a margin at the top and one at the bottom, each six-tenths of an inch. *Gersaint* and *Bartsch* were ignorant of this impression. *Daulby* notices it,

but without remarking the subsequent reduction of the plate. *De Clausin* mentions the two impressions in his supplement, page 33, stating the first to be in the Museum at Amsterdam.

Second impression. Both margins cut off, by which the plate is reduced to its ordinary size.

309.—BUST OF A MAN IN THE ACTION OF GRIMACE.

This head is seen nearly in profile, turned to the left and covered with a calotte; it is shaded on the same side; the beard is short, thick, and frizzled. His lips project very forward, as if making a grimace. He is covered with a habit, turned up with fur, and fastened with a button at the top, and round the neck is a cravat. The background is slightly shadowed on the left, gradually diminishing towards the top. This piece is lightly etched, and is scarce.

Heighth, 3 *in.; width,* 2 *in.* 5-10*ths.*

310.—AN OLD MAN WITH A LARGE WHITE BEARD.

This is a three-quarters and turned to the right; the head is a little inclined, and is bald before, with thin hair standing up on the crown. The body is covered with a gown that appears to be made of a stuff with a high nap; the light falls full on the forehead, nose, and beard, which is white, very long, and broad. The background is shaded a little on the left above the shoulder. In the left corner at the top is written *Rt.* 1630. This piece is boldly executed, with a good effect, and fine impressions are scarce.

Heighth, 3 *in.* 8-10*ths; width,* 3 *in.* 2-10*ths.*

311.—A YOUNG MAN, A HALF LENGTH.

This piece is very well executed, with a light point. The head is nearly a profile, turned to the left; the hair is rather short, thick, and a little frizzled. He wears a close habit, bound round with a girdle, with full sleeves, and a very broad worked cape. Near the top is written *Rembrandt f.* 164.; the last figure of the date is wanting, and in the name is an *l* instead of the letter *r*. There are

a few irregular hatchings in the background, which is very dirty in the early impressions.

Heighth, 3 *in.* 7-10*ths; width,* 2 *in.* 6-10*ths.*

312.—A MAN WITH A BROAD BRIMMED HAT AND A RUFF.

This bust is placed on the left, and turned to the right. On the head, which is a three-quarters, is a hat with a broad brim turned up before: round the neck is a large ruff, the habit is buttoned, and he has mustaches. The light falls nearly in front. His mouth is a little open, and the teeth are seen. At the top to the left is written *Rt.* 1630. Good impressions are not common.

Heighth, 3 *in.* 1-10*th; width,* 2 *in.* 5-10*ths.*

313.—BUST OF AN OLD MAN WITH A LARGE BEARD, AND FUR CAP.

This is a fine head, very lightly executed, and a good impression is very scarce. The head is a little turned to the left, and covered with a fur cap; the light falls full on the right side; the beard is very broad, white, and long. At the bottom, on the left side, there is a light shade in the background.

Heighth, 2 *in.* 4-10*ths; width,* 2 *in.* 1-10*th.*

There are *two* impressions.

First impression. The edges of the plate are irregular and dirty. The work on the bust, in front, does not reach quite to the lower edge of the plate: in this state the effect is silvery.

Second impression. The edges of the plate are smoothed, and the work on the bust is carried to the bottom.

314.—AN OLD MAN WITH A SQUARE BEARD, IN A RICH VELVET CAP.

This piece is one of the most finished of *Rembrandt's* heads. It is a three-quarters turned to the right, and covered with a velvet mezetin cap, ornamented with a rich band that goes over the top of it, and fastened in front with a clasp. His garment,

which is turned up with fur, forms many folds on the top of the shoulder: his left hand is seen, and appears to rest on the head of his cane. His beard is long and very bushy, and reaches up to the ears. The light comes in on the right side. In the top left corner is written *Rembrandt f.* 1637.

Heighth, 3 *in.* 7-10*ths; width,* 3 *in.* 2-10*ths.*

315.—AN OLD MAN WITH A SQUARE BEARD AND A CAP.

This piece is coarsely etched in *Rembrandt's* first manner, and is particularly rare. The head is a three quarters turned to the right, and shadowed on the opposite side: it is covered with a very singular coarse cap; the eyes are turned downwards, and the habit is bordered with fur. The background is only slightly shaded above the right shoulder. At the top is written *Rt.*

Heighth, 3 *in.; width,* 2 *in.* 2-10*th.*

Of this there are *two* impressions.

First impression. It is *presque uuique,* and is little more than a sketch. It measures 3-*in.* 4-10*ths* by 2-*in.* 9-10*ths.*

Second impression. The plate is reduced, and finished as described. The monogram *Rt.* is often difficult to be seen.

316.—BUST OF AN OLD MAN, WITH A VERY LARGE AND POINTED BEARD.

The body is a little turned to the right, but the face, which is a three-quarters, is inclined to the left, which is the shaded side; the beard is very long and broad, but finishes in a point; the forepart of the head is bald, but on the crown the hair stands up frizzled; the eyes look downwards; and the shoulders are covered with a plain cloak. There is a little shade in the background, on the left side over the shoulder. In the corner above it is written *Rt.* 1631. It is lightly etched.

Heighth, 2 *in.* 6-10*ths; width,* 2 *in.* 6-10*ths.*

Of this piece there are *two* impressions.

First impression. This is very scarce. There is neither name nor date; it is also less wrought, particularly in the shade of the face, the right shoulder, and the shade of the background above it, and in the hair about the left ear.

Second impression. More worked upon, and the name and date added.

There is a copy of this print reversed, which is well executed.

317.—PROFILE OF A MAN WITH A SHORT THICK BEARD.

This piece is etched with a broad stroke, and the shadows are deep; it is a bust turned to the right, from whence comes the light, and the face is near that edge of the plate: he wears a cap, his hair is very short, and his beard also short, thick, and pointed. There is a little shade in the background behind him, and his habit is turned back, and forms a sort of cape over the shoulders. Near the top, on the left, is written *Rt.* 1631. This print is extremely rare.

Heighth, 1 *in.* 9-10*ths; width,* 1 *in.* 5-10*ths.*

318.—A PHILOSOPHER, WITH AN HOUR-GLASS.

This piece is a wood-cut. The philosopher is seen sitting in front, resting his left arm and hand on a table; his garment is bordered with fur. The head is nearly a profile, turned to the right, covered with a large high fur cap, wider at the top than at the bottom: it has a flap covering the ear, with a string and tassel hanging from it. His beard is white, long, broad, and jaggy. On the right side is an hour-glass, with a skull; a curtain hangs down behind him, and the back-ground is shaded with the single stroke at the top from the curtain to the right side. Near the top, to the left, is written *Rt.* 1630. This piece is very scarce. It is considered by *De Clausin* as the work of *Livens.*

Heighth, 2 *in.* 2-10*ths; width,* 2 *in.*

There are *three* impressions of it.

First impression. It is extremely rare; the work appears coarse and heavy, and six slight strokes are perceptible on the skull.

Second impression. The beard is worked with fewer strokes; some of the work of the back-ground has given way, as also a portion of that on the skull, and three of the six light strokes.

Third impression. It has the name and date added.

319.—A MAN WITH MUSTACHES IN A HIGH CAP, SITTING.

This is a three-quarters portrait of a man sitting, and the upper part of the chair is seen. The face is a three-quarters turned to the right, with mustaches; on the head is a very large high cap, which finishes at the bottom with a kind of bandage; he has a cloak on, turned up with white fur. In the background, above the chair, is a light shade, which gradually diminishes towards the top; above it, near the corner, is written *Rt.* 1630. This piece is well executed. It measures 4 *in.* by 3 *in.* 4-10*ths* at the top, and is a little wider at the bottom, and rather longer on the right side than on the left.

Of this piece there are *two* impressions.

First impression. It is extremely rare. It measures 4 *in.* 2-10*ths* by nearly 3 *in.* 5-10*ths* at the top, and full 3 *in.* 5-10*ths* at the bottom.

Second impression. The plate is reduced at the top and on the right side.

320.—BUST OF A MAN IN A CAP.

The head is seen in front, covered with a cap that is waved at the top and sides; the hair is very short and much frizzled: he is dressed in a cloak which turns back in front, and is jagged on the edges; the background is shaded on the left side as high as the cheek. The right side of the bust is clear, but the cap, face, and cloak are very deeply shaded on the left: the whole is coarsely etched, and is scarce.

Heighth, 2 *in.; width,* 1 *in.* 8-10*ths.*

There are *three* impressions of this print.

First impression. It is *presque unique;* the shadows are not so deep as in the succeeding impressions, the whole being less wrought. On the left, opposite to the cap, is written *Rt.* 1631. It measures 2 *in.* 5-10*ths by* 2 *in.* 3-10*ths.*

Second impression. This is extremely rare; the shadows are very dark in the figure, and that in the background is somewhat deeper.

Third impression. This is very scarce: the mark *Rt.* is cut off, and the plate is diminished every way. It is more finished in the jagged edges of the cloak.

321.—A MAN'S HEAD WITH THE CAP AND CHIN STAY.

This is a profile turned to the left and shadowed on the same side. The cap is somewhat pointed before, and has ear-pieces that are fastened under the chin with a stay; the shoulders are covered with a cloak that has a very broad cape, and on the neck is a ruff; the beard is short and bristly; in the background, opposite to the breast, are a few single strokes. The etching of this piece is coarse and hard, but spirited. It is extremely rare.

Heighth, 2 *in.* 1-10*th; width,* 1 *in.* 5-10*ths.*

322.—BUST OF A MAN BALD-HEADED.

The face is a three-quarters, turned to the right, on which side the light comes in; the head is bald, except a few short hairs that are perceived above the ear; he wears a cloak faced with broad fur. All the right side of the background is shaded, and the bottom of the left. At the top left corner is written *Rt.* 1631. A good impression of this piece has a fine effect.

Heighth, 2 *in.* 6-10*ths; width,* 2 *in.* 3-10*ths.*

There are *two* impressions.

First impression. This is very scarce; the head and the cloak, towards the shoulder, are lightly worked on, and the neck still less.

Second impression. The right cheek is covered with a black sha-

dow, of equal depth, up to the light parts, rendering the effect harsh and disagreeable: probably this print is not the work of *Rembrandt.*

323.—AN OLD MAN WITH A VERY LARGE BEARD.

This bust is a little turned to the right, from whence the light comes in, falling upon the forehead and the top of the left shoulder; the head is inclined, bald a little in front, but covered with frizzled hair on the crown, and the beard is very long and broad. There is a little shade in the background above the right shoulder. It is lightly etched. Near the top on the left is written *Rt.* 1630.

Heighth, 3 *in.* 6-10*ths.; width,* 3 *in.*

There are *two* impressions.

First impression. This is very scarce; the name and date are wanting.

Second impression. The name and date are added.

324.—A GROTESQUE HEAD IN A HIGH FUR CAP.

This is a profile, turned to the right and shaded on the left: the nose is turned up, and flat at the end: the head is covered with a high fur cap, waved at the top and on both sides, and bound round with a crossed bandage. It is arched at the top, the arch springing from the bottom of the plate, and the background is white. It is scarce.

Heighth, 1 *in.* 5-10*ths.; width,* 1 *in.*

There are *three* impressions.

First impression. It is the pure etching, and is very scarce.

Second impression. This is worked upon with the burin; the bandage of the cap is covered, and behind the ear the strokes are crossed.

Third impression. More worked upon, principally on the right shoulder.

325.—ANOTHER GROTESQUE HEAD WITH THE MOUTH OPEN.

This little head, though coarsely etched, is full of spirit. It appears to be that of a beggar, covered with a small cap, ending in a point; the eyes are shut, and the mouth is open, like that of a man in pain crying out very loud. The face is a three-quarters, turned to the right, from whence the light comes in; the beard reaches from ear to ear, and is bristly: the habit, which is only sketched before, is fastened with a button on the left side, and turned back at the neck. It is scarce.

Heighth, 1 *in.* 4-10*ths; width,* 1 *in.* 1-10*th.*

There are *two* impressions.

First impression. This is very scarce; there are not any cross hatchings at the bottom of the right shoulder: the edges of the plate are ragged and dirty.

Second impression. At the bottom of the right shoulder the lines are crossed, and the plate is smoothed.

326.—BUST OF A YOUNG MAN: IN AN OCTAGON.

This is the bust of a young man, finished to the neck, the rest of the plate being white. He is inclosed in an oblong octagon, and wears a hat, such as is worn by the ministers of Holland, the etching of which is more finished than the portrait, which is worked with small points. His hair hangs loose on his left shoulder, where it appears fainter than on the right. Towards the left top of the print are some strokes. This piece is *presque unique. P. Yver* had only seen it in *M. van Leyden's* collection, now in the Museum at Amsterdam. It is doubtful whether this head be not by *Livens.*

Heighth, 4 *in.* 3-10*ths; width,* 3 *in.* 5-10*ths.*

There are *two* impressions.

First impression. The work is light and agreeable throughout.

Second impression. This is rebitten in a hard and discordant manner.

327.—BUST OF A YOUNG MAN LIGHTLY SKETCHED.

Like the preceding, he wears a hat such as is worn by the ecclesiastics, and the head and hat are the most expressed of the subject, though lightly. He is placed on the right, and turned to the left of the print.

Heighth, 3 *in.* 6-10*ths; width,* 2 *in.* 6-10*ths.*

328.—BUST OF A YOUNG MAN IN A MEZETIN CAP WITH A FEATHER.

He is seen partly as through a window or frame which borders the print. He is directed to the left, and the light comes in from the right: he wears the Mezetin cap, with two feathers, and is dressed in a robe fastened with two clasps. On the left shoulder is an epaulette. The background is entirely worked upon. At the bottom, in the right corner, something appears like drapery or a cushion. It is very probably not the work of *Rembrandt: De Clausin* considers it to be by *Bol.* It measures, including a border,—

Heighth, 2 *in.* 8-10*ths; width,* 2 *in.*

329.—BUST OF AN OLD MAN WITH AN AQUILINE NOSE.

The face is a three-quarters, directed towards the right, from whence comes the light. He wears a high fur cap, of which the border is nearly white, and the top of it projects, and reaches nearly to the right top corner of the print. His nose is aquiline, and he has mustaches. He is in a fur cloak, which, being open before, discovers his shirt and a sort of vest and a girdle. The background is white. This is part of the leaf of sketches, No. 360.

Heighth, 1 *in.* 4-10*ths; width,* 1 *in.* 1-10*th.*

There are *three* impressions.

First impression. The end of the cap is clear, as is the top of the fur behind the ear.

Second impression. The end of the cap is filled in, and the fur at the top behind the ear is shaded.

Third impression. The whole is more worked on, the cloak in particular.

These three impressions, alluded to in *Marcus's* sale catalogue, page 220, (Nos. 435, 436, 437) are in the Museum at Amsterdam.

330.—BUST OF AN OLD MAN SEEN NEARLY IN PROFILE.

He is turned towards the right, from whence comes the light. He is partly bald, and very sharp in the upper part of his face; his hair behind is bristly. His beard is long, and his countenance attentive, which is well expressed by his mouth being a little open. He is covered with a robe. The background is white. This piece is very scarce, and, as well as the last, is part of the leaf of sketches, No. 360.

Heighth, 1 *in.* 4-10*ths; width,* 1 *in.* 1-10*th.*

331.—BUST OF A MAN IN A RUFF, WITH FEATHERS IN HIS CAP.

This little bust is a full face, and the light comes from the right. He wears a bordered cap, drawn down to his eyes, and ornamented on the left side with two feathers. Round his neck is a ruff, and he has a beard with mustaches. The background is clear, except on the left side, where is a light shade towards the top of the shoulder. This piece is etched with a light point, and the impressions are weak. It is not common.

Heighth, 1 *in.* 2-10*ths; width,* 1 *in.*

There are *two* impressions of it.

First impression. It is *presque unique;* the bust is only an outline. This is in the Museum at Amsterdam.

Second impression. The bust is engraved, though lightly.

332.—BUST OF AN OLD MAN WITH A WHITE BEARD AND A CAP WITH A BORDER.

He wears a cap with a border, and has a white beard. The body,

which is covered with a cloak turned up with fur, is placed on the left and directed towards the right, from whence the light comes in. The background is entirely white. This portrait is well finished, has a great effect, and is rarely to be met with.

Heighth, 2 *in.; width,* 1 *in.* 7-10*ths.*

333.—THE WHITE NEGRO, OR MORISCO.

A man, whose features are those of a negro, although he is not represented as black, is seen nearly in profile, turned towards the right. On his head is a turban with a feather. In his right hand he holds a cane, the top of which is to all appearance a hammer; and in his other hand he holds a medal, attached to a gold chain round his neck. This piece, which is perhaps of *Rembrandt's* earliest time, is very weakly etched, the turban excepted, which seems to have been rebitten. It has neither name nor date; and is called "*The Moor with the Hammer.*"

Heighth, 4 *in.; width,* 4 *in.* 9-10*ths.*

334.—AN OLD MAN WITH A POINTED BEARD.

This head is seen nearly in full face. The beard is pointed, and both ears are seen. He is looking a little to the left, and is drest in a robe, one end of the white cape of which is visible. In the background are various hatchings on the left side, increasing from the bottom towards the top. This piece is very rare.

Heighth, 2 *in.* 5-10*ths; width,* 2 *in.* 1-10*th.*

335.—HEAD OF AN OLD MAN WITH A SINGULAR CAP.

This is the head of an old man, who wears a singular misshapen cap. On his shoulders is a cloak, open before, shewing a chain with a medal depending from it. In the background, on the right, a column is expressed, and on the left are some unintelligible scratchings. This print was in the *Denon* collection. Its originality, however, is doubtful.

Heighth, 3 *in.* 8-10*ths; width,* 2 *in.* 3-10*ths.*

336.—HEAD OF A MAN WITH CURLY HAIR AND THIN MUSTACHES.

He is turned to the left, and is seen nearly in full face, having thin mustaches, and long curling hair, which falls loose on the right shoulder: the left cheek and shoulder, and the background on the left side, as far as the eyes, are partially light, but all the rest is in deep shadow. This print, probably unique, is in the collection of *Lord Aylesford.* The features bear some resemblance to *Rembrandt.*

Heighth, 2 *in.* 5-10*ths; width,* 2 *in.* 4-10*ths.*

ELEVENTH CLASS.

PORTRAITS OF WOMEN.

337.—THE GREAT JEWISH BRIDE.

This fine portrait is most highly finished. The bride is sitting in an elbow-chair: her face is a three-quarters, turned to the left; her hair is long, flowing over her shoulders down to her waist; her head, round which is a string of pearls, is uncovered, according to the custom in Holland among the Jewish women, about to be married; she rests her right-hand on the end of the elbow of the chair in which she is sitting, and in her left she holds a scroll of paper. She has a kind of toilet gown over her other apparel. Close by her right hand is a table, on which lie several bundles of papers and books. The background consists of stone-work, and on the left side is an arch. On the cloth which covers the table is the letter *R* reversed.

Heighth, 8 *in.* 7-10*ths; width,* 6 *in.* 6-10*ths.*

There are *four* impressions.

First impression. Extremely rare. The lower part of the plate, for the space of two inches and three quarters on the right side, and three inches and a half on the left, is white, being entirely unworked upon, except where the ends of the hair reach into it. The face, hair, and background, appear to be in the state in which they first came off the plate; the reflection from the figure on the back-

ground is higher than on the finished plate, being on a level with the top of the head; the stone-work to the right of the arch is different. The head and hair in this state have an admirable effect*

Second impression. This is considerably more rare than the preceding: the architecture in the background has no division indicating stone work: the hands and the toilet gown are white. In this state the print may be said to shew its utmost perfection.

Third impression. The hands and the toilet gown are lightly shaded throughout, and some other places on the shadows are more worked upon, but the architecture is still without divisions indicating stone work. Such an impression is in the collection of the Duke of Bedford.

Fourth impression. The architecture in the background is divided with horizontal lines indicating stone-work.

A pretended study for this print has been inserted by *Bartsch* in his catalogue, and is noticed in *Yver's* Supplement, but it is assuredly not by *Rembrandt.*

338.—SAINT CATHARINE.

This figure, which is improperly called the *Little Jewish Bride,* is a half-length standing. Her face, which is a three quarters turned to the right is pleasing; her hair is long, covering her back and shoulders, and her head is bound round with a string of pearls. She is in a robe with wide sleeves; the gown is fastened close under the chin: her hands are joined together. At the bottom, to the right, is seen part of a wheel, such as is generally assigned to the representations of *Saint Catharine,* and at the top, on the same side, is written backward, *Rembrandt f.* 1638. This piece is finely etched with a light point.

Heighth, 4 *in.* 4-10*ths; width,* 3 *in.* 1-10*th.*

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* Impressions of this exist, taken in a very grey tint, spotty and confused, and producing very little effect: two such the editor has seen.

339.—PORTRAIT OF AN OLD WOMAN SITTING, LOOKING TO THE RIGHT.

This portrait is probably intended to represent *Rembrandt's* mother. The body is directed to the right; her face is a three-quarters, very finely finished: the countenance is remarkably placid. She is sitting in an elbow chair at a round table, only part of which is seen; her hands are crossed and placed before her; she wears a close cap; over her head is a loose black veil, and on her shoulders a mantelet of fur. The background is shaded on the left from the bottom, as high as her elbow, and immediately above it is written *Rt. f.*

Heighth, 5 in. 3 10*ths; width, 5 in.* 1-10*th.*

There are *four* impressions.

First impression. It is of the greatest rarity. The shade below the arm-chair is formed only by two light cross strokes. The oblique lines drawn from left to right crossing those of the background in the shadow thrown by the figures do not reach so so high as these last: the monogram is lightly marked in.

This impression is in the Museum at Amsterdam.

Second impression. The shade below the arm-chair is more worked on, and the lines crossing the shadow shown by the figure, extend as high as the lines of the shadow itself.

Third impression. The nose is outlined with a second stroke in its whole length; a black spot at the end of it is effaced, and the monogram strenghened.

Fourth impression. The plate is cut and made oval.

340.—PORTRAIT OF AN OLD WOMAN SITTING, LOOKING TO THE LEFT.

Her face is a three-quarters; she wears a cap similar to the last, but across the forehead is a bandage of network, and over the head a black veil; she has a small ruff round her neck, which is open before: her mantelet is of fur. She is likewise sitting in an elbow chair with her hands crossed, and part of a covered round

table is perceived before her. Behind her chair is a light shade, and on the left towards the top is written *Rembrandt f.*

Heighth, 5 *in.* 8-10*ths; width,* 4 *in.* 6-10*ths.*

341.—A YOUNG WOMAN READING.

She is seen half-length, sitting, and leaning on a table covered with a flowered cloth. She is reading with great attention in a book that lies open before her, on which she rests her left hand; part of her right hand is hid under her gown at her breast. She is in profile turned to the left, on which side the light comes in; round her cap is wound a kind of flowered scarf tied behind, the two ends hanging over the left shoulder. This piece is full of expression, has a fine effect, and a good impression is scarce. Near the top is written *Rembrandt f.* 1634.

Heighth, 4 *in.* 8-10*ths; width,* 4 *in.*

There are *three* impressions of it.

First impression. It is extremely rare; the print is every where clear, especially in the face and neck. The nose is shorter than in the common impression. The upper part of the sleeve is less defined and appears narrow; and the black line which bounds the print on the left side is not straight, nor does it intersect the hatchings at the bottom as in the others.

Second impression. It is scarce—the nose is not altered; a line is drawn on the left side of the print from the top to the bottom, through the hatchings of the table covering. The upper part of the sleeve is wider and more defined.

Third impression. The nose is longer than in the others.

342.—A YOUNG WOMAN WITH A HEAD-DRESS OF PEARLS.*

She has an agreeable face seen nearly in profile, turned to the right; she has two rows of pearls round her neck, and pearls at

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* Immediately preceding this No. was introduced in the former Catalogue, "*An Old Woman Meditating after Reading,*" said to be *presque unique.* It is however only a trick, being the head of the Old Woman,

her ears: the back part of her hair is bound with strings of pearls. The hair hangs over her forehead, down the sides of her face and behind her, in a frizzled state. Her handkerchief, which is laced, is open before; she has full sleeves, tied round the middle of her arm, and her waist is very short. The background is shaded about half way up. Above her head is written *Rembrandt f.* 1634.

Height, 3 *in.* 4-10*ths; width,* 2 *in.* 6-10*ths.*

343.—AN OLD WOMAN WITH HER HAND ON HER BREAST.

She is a half length seen in profile, sitting in an elbow chair, on which she rests her right hand, and places her left upon her breast; she is turned to the right, from whence the light comes in: her head is bound round with a flowered scarf, which hangs over her right shoulder and behind her as low as her elbow. The background is shaded on the left as high as her shoulder. Low down on the right is written *Rt.* 1631. This print is scarce; it is finely and spiritedly etched, but always weak.

Heighth, 5 *in.* 7-10*ths; width,* 5 *in.* 1-10*th.*

There are *two* impressions of it.

First impression. This is extremely rare; the shadowing in the background on the left goes higher than the top of the head: there is also a bag or net at the back part of the head to hold the hair, and the scarf which hangs behind from the head is not flowered.

Second impression. The shadow is effaced to the height of the shoulder; the hair is more taken up, and the scarf is flowered. This impression appears to have been rebitten; the rest of the face is more effective, but the countenance weaker than in the first.

No. 346, introduced on the shoulders of the last described print, *The Young Woman Reading.* This impression is in the Royal Library at Paris, and as *De Clausin* observes, must have deceived *Gersaint* (whom *Bartsch* has followed) into the belief of its being a distinct print, and a companion to the last.

344.—REMBRANDT'S MOTHER.

She is turned a little to the right, her eyes looking downward; her head is covered with a black open veil; her habit is black, and her left hand is placed high up on her breast. The face is finely finished with a light point, and is very expressive of old age; the background is shaded. In the margin, towards the left, is written *Rt.* 1631.

Heighth, 3 *in.* 6-10*ths; width,* 2 *in.* 6-10*ths.*

There are *two* impressions.

First impression. It is very scarce; and is less wrought upon than the next impression, particularly in the background about the head.
Second impression. More worked on, chiefly in the background.

345.—AN OLD WOMAN SLEEPING.

This piece is one of *Rembrandt's* best productions. In point of composition, expression, finishing, and effect, it is carried to great perfection. The head is seen in front, supported on the left hand, both arms resting upon an open book; a pair of spectacles hang on the forefinger of the right hand. The cap is very singular, lying upon the head in three tiers of wreaths, with a pointed finishing at the top; the shoulders are covered with fur. The light comes in on the left side, and the background is darkly shaded on the left, though lighter on the right: it is scarce.

Heighth, 2 *in.* 7-10*ths; width,* 2 *in.* 1-10*th.*

There is a very good copy of the same size, and in the same direction.

346.—HEAD OF AN OLD WOMAN, ETCHED NO LOWER THAN THE CHIN.

This head resembles *Rembrandt's* mother, is finely characterized, and executed in a good taste: it is a three-quarters turned to the right, shadowed on the left side, and covered with a hood. The background is slightly etched above the shoulder on the left,

with the single stroke. Above the head is written *Rembrandt f.* 1633. It is scarce.

Heighth, 1 *in.* 7-10*ths; width,* 1 *in.* 6-10*ths.*

There are *two* impressions of it.

First impression. This is extremely rare; the plate is a quarter of an inch larger at the bottom, which makes the shape more agreeable, by the subject not ending abruptly at the chin.

Second impression. As first described.

347.—ANOTHER HEAD OF AN OLD WOMAN, ETCHED NO LOWER THAN THE CHIN.

This is another head resembling *Rembrant's* mother, not so old as the last. On the head, which is seen in front, is a kind of hood. The mouth is a little drawn up; the light comes in on the right side, but a great part of the face is darkly shaded, particularly the forehead and left cheek. There are a few scratches at the bottom of the background on the left side. A little above them is written *Rt.* 1628, the 2 reversed. This piece is scarce.

Heighth, 2 *in.* 5-10*ths; width,* 2 *in.* 5-10*ths.*

In the collection at Amsterdam, is an impression of this print, which was regarded as *presque unique:* the face only is finished, and the hood sketched with a pencil.

348.—BUST OF AN OLD WOMAN, LIGHTLY ETCHED.

In this piece there is likewise a resemblance of *Rembrandt's* mother. The head is a three quarters turned to the right, and shadowed on the left side: it is covered with a light thin veil that falls upon each shoulder; the garment is turned up with fur, and open before. It is lightly etched, with spirit. In the top corner on the right is written *Rt.* 1628; the 2 reversed.

Heighth, 2 *in.* 6-10*ths; width,* 2 *in.* 5-10*ths.*

The two preceding prints are the earliest dated of our artist's etchings.

349.—AN OLD WOMAN IN A BLACK VEIL.

This bust produces a strong effect. The head is a three quarters turned to the right, and the piece is deeply shadowed on that side, the light coming full upon the other. The head dress is covered with a black veil, that falls upon the shoulder; the garment is turned up before with fur, and the dress of the head and neck is somewhat like that of a nun. The background is clear, except a very small part on the right opposite to the chin. In the top left corner is written *Rt.* 1631. This piece is scarce.

Heighth, 2 *in.* 3-10*ths; width,* 2 *in.* 1-10*th.*

There are *four* impressions.

First impression. This may be regarded as *presque unique,* and is no more than a sketch. The head, as well as the veil and bust, is but feebly sketched, and the fur and fold of the garment are not at all expressed.

Second impression. This is extremely rare; that part of the veil which hangs over the right shoulder is shadowed only in the half-tint: the garment, the fur, and the piece in general, are less wrought upon than in the two succeeding impressions.

Third impression. This is very scarce; the veil instead of being in the half tint, is cross-hatched and darker, and the fold of the garment, and the fur, are more wrought upon than in the former.

Fourth impression. The whole is in general more finished, particularly the linen under the chin, and the stomacher, and this is scarce.

350.—A WOMAN WITH A BASKET.

This is a half-length, etched with little more than the single stroke; the head of the woman is nearly a profile, turned to the left; her hands meet before, but are not joined; her basket hangs under her right arm, and at her left side is a kind of pouch or pocket; her hair is turned up behind, but falls a little over the ear; on her head is a small flat hat; she has a tippet over her shoulders, and a lappet

under the chin. The light comes in on the right side, and the background is shaded on the left, half-way up.

Heighth, 3 *in.* 4-10*ths ; width,* 2 *in.* 4-10*ths.*

351.—A MORISCO.

The face of this woman is that of a Moor, though the complexion is fair. She is sitting at a table, turned to the left, which is the light side; the face is nearly a profile, the head-dress a kind of scarf falling down the back, with a feather in it. The background is shaded lightly on the right side and along the top. This piece is etched in a dry manner.

Heighth, 3 *in.* 8-10*ths. ; width,* 3 *in.*

There are *two* impressions.

First impression. It measures 4 *in.* 5-10*ths* by 3 *in.* 4-10*ths.*; and is very scarce.

Second impression. The dimensions are reduced to the size first described.

352.—BUST OF A WOMAN, THE LOWER PART OVAL.

This bust is but lightly etched ; the face is a three-quarters, turned to the right, and shaded on the same side ; the head is covered with linen in the manner of a turban, and a lappet hangs under the chin. The garment is laced with fur; the background is lightly shaded on the right side, and on the left are two straight lines from the top to the shoulder, crossing each other. The lower part of the bust is finished in an irregular oval, with a blank of half an inch from the bottom of it to the edge of the plate.

Heighth, 2 *in.* 8-10*ths ; width,* 2 *in.* 2-10*ths.*

There are *two* impressions.

First impression. This may be regarded as *unique.* It measures 2 *in.* 9-10*ths* square.

Second impression. The dimensions are reduced to the size first described.

353.—A WOMAN IN A LARGE HOOD.

This is a three-quarter length, lightly etched; the body is seen nearly in front; the head is inclining, and turned a little to the right; it is covered with a large hood, negligently put on, the ends of which hang low down over each shoulder: the rest is only lightly sketched, but it appears as if her hands were placed before her under her apron. The background is lightly shaded.

Height, 3 *in.* 5-10*ths; width,* 2 *in.*

354.—AN OLD WOMAN'S HEAD.

The etching of this piece is coarse and hard, but spirited. It appears as if the top of the plate had been cut off. The face is turned a little to the right, and shaded on the same side, on which also the background is deeply shadowed. On the left at the top is written *Rt.* It is extremely rare.

Height, 1 *in.* 5-10*ths; width,* 1 *in.* 7-10*ths.*

There are *two* impressions.

First impression. Not much shaded, especially on the left cheek, eye, and forehead.

Second impression. More shaded in those parts.

355.—A WOMAN READING.

She is half length, sitting, and covered with a toilet cloth, leaning her head upon one hand, and with the other turning over the leaves of a book. This piece is lightly etched, and may be regarded as *presque unique.*

356.—AN OLD WOMAN READING.

This piece is a very great rarity, and is well etched with a light point. It represents an old woman half length, and seen a little in profile. She has on a large hat, and wears spectacles. She is placed to the left and turned towards the right of the print, holding with both hands a book open, in which she appears to be reading with great attention. The background is white, except some few strokes near the upper part of the face.

Heighth, 3 *in.; width,* 2 *in.* 6-10*ths.*

TWELFTH CLASS.

STUDIES OF HEADS, AND SKETCHES.

357.—THE HEAD OF REMBRANDT, AND OTHER STUDIES.

Towards the top is the head of Rembrandt, seen nearly in front; the cap is unfinished. On the left is a rude sketch, that cannot fully be made out. Upon turning the print, an old man and an old woman are discovered, each leaning on a stick; they appear to have been in conversation, and are parting different ways, the man towards the left and the woman to the right. Above them is the head of an old woman covered with a veil, and under these the head of an old man reversed.

Heighth, 4 *in.; width,* 4 *in.* 1-10*th.*

There are *two* impressions.

First impression. The plate is larger at the top, and there are several very blotchy defects from neglect in the biting: the edges of the plate are dirty and irregular. It is exceedingly rare.

Second impression. The plate is cut at the top, close to the head of Rembrandt, and the blotches are removed.

358.—PART OF A HORSE, AND OTHER SKETCHES.

In this piece there are several sketches in different directions. Towards the top the hinder part of a horse is sketched; higher, quite in the left corner, is the profile of a head, and to the right another is seen in front, the lower part of it unfinished. There is likewise a kind of coppice surrounded with a wall, a rather large

tree, and some others less. This is one of the rarities that *Houbraken* parted with to an English amateur. It is extremely rare.

Heighth, 4 in. 3-10ths.; width, 5 in. 5-10ths.

359.—REMBRANDT'S WIFE, AND FIVE OTHER HEADS.

These six heads are etched with spirit. Above the middle of the print is the head of *Rembrandt's* wife, turned a little to the left, dressed in a veil thrown back. Higher up on the left is a Turk's head in a turban, seen nearly in profile, turned towards the right. Opposite to this, on the right side, is a woman's head, etched with the single stroke, seen in front in a veil; she leans upon her left elbow, and holds her hand up to her mouth. Near the bottom, in the middle, is a woman's face in profile, turned to the right, and looking downwards. On the left is a young woman's head in front, covered with a large flat hat loosely tied under the chin; and on the right side is the head of another young woman, uncovered, and turned a little to the right, from whence the light comes in. Near the bottom, towards the left, is written *Rembrandt f.* 1636.

Heighth, 6 in.; width, 5 in.

360.—A SHEET OF SKETCHES.

This plate of sketches, when entire, may be regarded as *presque unique.* It contains five heads, one of which has on a square cap, and is placed on the right; another has on a fur cap, and is seen to the left. This plate measures 3 *in.* 9-10*ths; width,* 4 *in.* 7-10*ths,* but it has since been cut into five: and several of the heads, particularly the two just mentioned, are to be found separate, but they have all been retouched. When entire (as it is in the collection made by Beringhen) there is the appearance of there having been a sixth head near the top of the plate, seen in front; but *Rembrandt* effaced this head with a burnisher, the marks of which are visible. The letters *Rt.* are written backwards.

The five pieces into which this plate has been cut, are described in this Catalogue under the following numbers: 34, 143, 300, 303, and 329.

It is probable that almost all the impressions that had been taken off from the entire plate, were cut in pieces either by the artist himself or by the collectors, and that this is particularly the case with those that are less finished, as the heads were more worked on after the plate was divided.

361.—THREE HEADS OF WOMEN.

Towards the top is a woman's head seen in front, and covered with a veil; her right hand is extended and placed to her face, the thumb near the bottom of the cheek, and the fingers up to the forehead. A little lower to the right, is another head; the face is almost a profile turned to the right, the head-dress unfinished. The third head is to the left, nearly a full front, and is sketched only with a single faint stroke. The background is shaded on the right towards the bottom. This piece is scarce.

Heighth, 5 *in.; width,* 4 *in.*

There is another impression, *presque unique,* in the French Museum, in which only the uppermost head appears, the two others having been added afterwards.

362.—THREE HEADS OF WOMEN, ONE ASLEEP.

High up on the left is a woman sleeping, with her head resting on her left hand. To the right of her is another woman's head seen nearly in profile, turned to the left, and covered with a dark veil, drawn together at the back of the head. Low down in the middle is a third female head, seen likewise nearly in profile, turned to the left, and looking downwards. A veil which covers her head is only sketched with a single light stroke. At the top is written *Rembrandt f.* 1637.

Heighth, 5 *in.* 5-10*ths; width,* 3 *in.* 7-10*ths.*

363.—TWO WOMEN IN SEPARATE BEDS, AND OTHER SKETCHES.

Near the middle of this piece is a woman lying in bed, her arms covered; her left is extended downwards, and she takes

hold of the upper part of it with her right hand; part of a curtain is sketched hanging down near the head. Below her arm is a woman's head, lightly sketched with a single stroke. To the left are two busts of old men; the foremost has a large beard, and wears a high cap turned up with fur; the other is behind him, and is without a beard, in a common slouched hat; their heads are about three-quarters, turned to the right. Above the last are an old man and an old woman, lightly etched; they are walking to the right, each supported on a staff; the lower part not made out. On turning the print sideways to the left, the upper part of a very old woman is discovered on the left, near the top, in a fur hat, holding the edge of her cloak with her left hand. Lower down is a woman sleeping in a bed with her arms uncovered, and lying upon her breast. Above her is a large broad shade, circumscribed with a faint expression of a curtain drawn to the feet of the bed. This piece is lightly etched, with much spirit.

364.—REMBRANDT'S HEAD, AND OTHER SKETCHES.

A little to the right of the middle of the print is a head of *Rembrandt,* seen in front, with his hair frizzled—the light coming in on the left side. On the left of the head is part of the figure of an old man, seen in profile, turned to the left; he wears a high cap, which is much narrower at the top than at the bottom; his cloak is buttoned over his breast, and at the button-hole is fastened a hat, which he holds up with both hands joined together, as if to receive alms in it. On turning the print sideways to the right, a woman is seen standing on the left side, in profile, turned that way, and covered with a gown or cloak with hanging sleeves; she holds a basket with both hands, and before her stands a child seen from behind. Above the child, at the top of the plate, is a man's head, very feebly expressed. Towards the left corner, at the bottom, is written *Rt.* 1650, but it is not to be read without difficulty. This piece is scarce.

Heighth, 4 *in.* 4-10*ths; width,* 3 *in.* 6-10*ths.*

365.—THE SKETCH OF A DOG.

This contains only the sketch of a dog, placed low down on the left, and turned to the right, of which no more than the head is finished. It is extremely rare.

Heighth, 4 *in.* 6-10*ths; width,* 6 *in.*

366.—SKETCH OF A TREE, AND OTHER SUBJECTS.

Near the middle of this piece, which is very scarce, stands a tall tree, reaching nearly to the top; to the left of, and between it and the stump of another tree, stands a little figure. On turning the print sideways to the right is discovered part of a man's head, with a cap, which is highly finished; the face is only so about the right eye; the hair reaches to the left corner of the print, and the left eye has been taken out with a burnisher, but part of the eye-brow remains, and as the plate is now cut, it could not have contained more than the upper half of his face. Above the cap an eye appears, and to the right of it a small sketch of hair.

Heighth, 3 *in.* 1-10*th; width,* 2 *in.* 6-10*ths.*

367.—TWO SMALL FIGURES.

This is a small print, to the right of which two little figures are traced; one of them, more finished than the other, has a high cap on his head, and is seen as low as the knee. The other is but very imperfectly sketched. The plate is divided in two by a line. Upon the left are several small trees, the subject of which cannot well be determined. This print is in the French Museum and is extremely rare.

Heighth, in. 7-10*ths; width,* 3 *in.*

368.—THREE PROFILES OF OLD MEN.

This is a sheet of sketches, containing three heads of old men seen in profile, and turned to the right; they appear to be three attempts at the same character; the most perfect is that at the top of the plate on the left; under it is another slightly sketched, and

afterwards obliterated by zigzag scratches; to the right of this sketch is the same head in a calotte. This piece is likewise in the French Museum, and is also extremely rare.

Heighth, 4 *in.; width,* 3 *in.* 2-10*ths.*

369.—HEAD OF A WOMAN. A STUDY.

This sketch is in the corner to the right, and is lightly etched. The figure is in a cap, and the body is turned towards the right side. This piece is regarded as *presque unique.*

Heighth, 2 *in.* 5-10*ths; width,* 2 *in.* 2-10*ths.*

PRINTS omitted in this Catalogue, which were in the Catalogue of GERSAINT, *in* D'YVERS' *Supplement, and* DAULBY'S *translation, and in the Catalogues of* BARTSCH *and* DE CLAUSSIN.

SUBJECTS.	*Nos. in Gersaint.*	*Nos. in Bartsch.*	*Nos. in DeClaussin*	OBSERVATIONS.
Portrait of Rembrandt	1	..	..	Mezzotinto by *Van Gole.*
Ditto ditto	10	..	..	Does not exist.
Ditto ditto	11	..	..	Possibly 32 in *De Claussin's* and this Catalogue.
Ditto ditto	12	..	..	Does not exist.
Ditto ditto	17	..	..	Does not exist.
Sacrifice of Gideon	38	..	..	By *Ferdinand Bol.*
Circumcision	48	..	..	Not by *Rembrandt.*
Rest in Egypt	59	59	63	Not by *Rembrandt.*
Christ appearing to his Disciples	76	..	..	A repetition.
Beheading of St. John the Baptist	93	93	..	Not by *Rembrandt.*
St. Peter delivered from Prison	96	..	..	Not by *Rembrandt.*
St. Jerome	105	..	..	A repetition.
The Hour of Death	108	108	..	By *Ferdinand Bol.*
The Corn-cutter	125	127	..	By *Ferdinand Bol.*
Cupid reposing	130	132	..	Not by *Rembrandt.*
The Onion Woman	133	134	134	By *Livens.*
An old Man with a Girdle and Turban	136	137	..	Not by *Rembrandt.*
An Astrologer	147	..	..	By *Ferdinand Bol.*
A Landscape	230	..	..	A repetition.
A Landscape with a white Fence	234	242	239	By *P. de Kœning.*
An old Man with a great Beard and Calotte	272	295	..	By *Ferdinand Bol.*
A Man painting	307	328	..	Not by *Rembrandt.*
Sketches, in various directions, (part of)	308	..	..	A repetition.
Portrait of an Officer	309	..	..	By *Ferdinand Bol.*
Fancy Head of a Man.	310	..	..	Not by *Rembrandt.*
Study for the Little Jew Bride	312 D'Yver.	341	331	Not by *Rembrandt.*
Hagar dismissed by Abraham	14	31	..	Not by *Rembrandt.*
The same subject	15	32	..	Not by *Rembrandt.*
An Astrologer	60	145	..	By *Ferdinand Bol.*
A Philosopher	61	146	..	By *Ferdinand Bol.*

TABLES

OF THE NUMBERS IN THE VARIOUS CATALOGUES, COMPARED WITH THOSE IN THE PRESENT CATALOGUE.

TABLE I.

In which the Numbers of Gersaint and Daulby are in succession in the first column, introducing the Numbers of D'Yver's Supplement.

PORTRAITS OF REMBRANDT.

Numbers of Gersain Yver, Daulby.	Numbers of Bartsch.	Numbers of De Claussin.	Numbers of this Catalogue.
1	omitted	omitted	omitted
2	1	1	1
3	2	2	2
4	3	3	3
5	4	4	4
6	5	5	5
7	6	6	6
8	7	7	7
9	8	8	8
10	omitted	omitted	omitted
11	omitted	32	32
12	omitted	omitted	omitted
13	9	9	9
14	10	10	10
15	11	11	11
16	12	12	12
17	omitted	omitted	omitted
18	13	13	13
19	14	14	14
20	15	15	15
21 D'Yver's Sup. 9	16	16	16
22	17	17	17
23	18	18	18
24	19	19	19
25	20	20	20
26	21	21	21
27	22	22	22
28	23	23	23
D'Yver's Sup. 11	24	24	24
12, 13	25	25	25
D'Yver's Sup. 133	338	30	30
131	336	31	31
D'Yver's Sup. 127	332	324	34

SUBJECTS OF THE OLD TESTAMENT.

Numbers of Gersaint, Yver, Daulby.	Numbers of Bartsch.	Numbers of De Claussin.	Numbers of this Catalogue.
29	28	34	35
30	29	35	36
31	30	37	37
D'Yver's Sup. 14	31	omitted	omitted
15	32	omitted	omitted
32	34	39	38
33	35	36	39
34	36	40	40
35	38	42	42
36	39	43	43
37	37	41	41
38	omitted	omitted	omitted
39	40	44	44
40	41	45	45
41	42	46	46
42	43	47	48

SUBJECTS OF THE NEW TESTAMENT.

43	44	48	49
44	45	49	50
45	46	50	51
46	47	51	52
47	48	52	53
48	omitted	omitted	omitted
49	49	53	54
50	50	54	55
51	51	55	56
52	52	56	57
53	53	57	58
54	60	64	64
55	55	59	60
56	56	60	61
57	57	61	62
58	58, 96, 147	62, 99, 144	63, 101, 145
59	59	63	omitted
60	61	65	65
61	62	66	66
62	63	67	67
63	64	68	68
64	65	69	69
65	66	70	70
66	67	71	71
67	68	72	72
68	89	93	94
69	69	73	73
70	91	95	96
71	70	74	74
72	71	75	75
73	72	76	76

SUBJECTS OF THE NEW TESTAMENT.

Numbers of Gersaint, Yver, Daulby.	Numbers of Bartsch.	Numbers of De Claussin.	Numbers of this Catalogue.
74	73	77	77
75	74	78	78
76	same as 68		
77	90	94	95
78	75	79	79
79	76	80	80
80	78	81	81
81	79	84	85
82	80	85	86
83	77	82	82
84	81	83	84
85	82	86	87
86	83	87	88
87	86	90	91
88	84	88	89
89	85	89	90
90	87	91	92
91	88	92	93
92	92	96	97
93	93	omitted	omitted
94	94 & 95	97, 98	98, 99
95	98	101	103
96	omitted	omitted	omitted
97	99	102	104
98	97	100	102
99	106	109	111
	PIOUS SUBJECTS.		
100	100	103	105
101	101	104	106
102	103	106	108
103	102	105	107
104	104	107	109
105	same as 104		
106	105	108	110
107	107	110	112
108	108	omitted	omitted
109	109	111	113
110	148	145	146

ALLEGORICAL, HISTORICAL, AND FANCY SUBJECTS.

Numbers of Gersaint, Yver, Daulby.	Numbers of Bartsch.	Numbers of De Claussin.	Numbers of this Catalogue.
111	110	112	114
112	113	115	117
113	114, 115, 116, 117	116, 117, 118, 119	118, 119, 120, 121
114	118	120	122
115	119	121	123
116	120	122	124
117	121	123	125
118	122	124	126
119	123	125	127
120	124	126	128
121	125	127	129
122	126	128	130
123	111	113	115
124	112	114	116
125	127	omitted	omitted
126	128	129	131
127	129	130	132
128	130	131	133
129	131	132	134
130	132	omitted	omitted
131	133	133	135
132	33	38	135*
133	134	134	omitted
134	135	135	136
135	136	136	137
136	137	omitted	omitted
137	138	137	238
138	139	138	139
139	140	139	140
140	141	140	141
141	143	142	143
142	144	143	144
Supp. 60	145	omitted	omitted
61	146	omitted	omitted
53	149	146	147
143	150	147	148
144	151	148	149
145	152	149	150
146	153	150	47
147	omitted	omitted	omitted
148	154	151	151
149	142	141	142
150	155	152	152
151	156	153	153
152	157	154	154
153	158	155	155
154	159	156	156
Supp. 62	160	157	157
63	161	158	158

BEGGARS.

Numbers of Gersaint, Yver, Daulby.	Numbers of Bartsch.	Numbers of De Claussin.	Numbers of this Catalogue.
155	162	159	159
156	163	160	160
157	164	161	161
158	165	162	162
159	166	163	163
160	167	164	164
161	168	165	165
162	169	166	166
163 Supp. 26	54	58	59
164	170	167	167
165	171	168	168
166	172	169	169
167	173	170	170
168	174	171	171
169	175	172	172
170	176	173	173
171	177, 178	174, 175	174, 175
172	179	176	176
173	180	177	177
Supp. 75	181	178	178
174	182	179	179
175	183	180	180
176	184	181	181
177	185	182	182
FREE SUBJECTS.			
178	186	183	183
179	187	184	184
180	188	185	185
181	189	186	186
182	190	187	187
183	191	188	188
ACADEMICAL SUBJECTS.			
184	192	189	189
185	193	190	190
186	194	191	191
187	195	192	192
188	196	193	193
189	197	194	194
190	198	195	195
191	199	196	196
192	200	197	197
193	201	198	198
194	202	199	199
195	203	200	200
196	204	201	201
197	205	202	202

LANDSCAPES.

Numbers of Gersaint, Yver, Daulby.	Numbers of Bartsch.	Numbers of De Claussin.	Numbers of this Catalogue.
198	206	203	203
199	207	204	204
200	208	205	205
201	209	206	206
202	210	207	207
203	211	208	208
204	212	209	209
205	213	210	210
206	214	211	211
207	215	212	212
208	216	213	213
209	217	214	214
210	218	215	215
211	219	216	216
212	220	217	217
213	221	218	218
214	222	219	219
215	223	220	220
216	224	221	221
217	225	222	222
218	227	224	224
219	228	225	225
220	229	226	226
221	230	227	227
222	226	223	223
223	231	228	228
224	232	229	229
225	233	230	230
226	234	231	231
227	235, 236	232, 233	232, 233
228	237	234	234
229	238	235	235
230	omitted	omitted	omitted
231	239	237	237
232	240	236	236
233	241	238	238
234	242	239	omitted
235	243	240	239
236	244	241	240
236 rep.	245	242	241
Supplement, 83	246	243	242
Ditto 84	247	244	243
Ditto 86	248	245	244
Ditto 87	249	246	245
Ditto 88	250	247	246
Ditto 89	251	248	247
Ditto 90	252	249	248
Ditto 91	253	250	249
New article	254	251	250
Ditto	255	252	251
Ditto	256	253	252
Ditto	New article	New article	253
Ditto	Ditto	Ditto	254
Ditto	Ditto	Ditto	255
Ditto	Ditto	Ditto	256
Ditto	Ditto	Ditto	257

PORTRAITS OF MEN.

Numbers of Gersaint, Yver, Daulby.	Numbers of Bartsch.	Numbers of De Claussin.	Numbers of this Catalogue.
237	257	954	258
238	258	255	259
239	259	256	260
240	260	257	261
New article	New article	New article	262
241	261	258	263
242	262	259	264
243	263	260	265
244	264	261	266
245	265	262	267
246	266	263	268
247	267	264	269
248	268	265	270
249	269	266	271
250	270	267	272
251	271	268	273
252	272	269	274
253	273	270	275
254	274	271	276
255	275	272	277
256	276	273	278
257	277	274	279
258	278	275	280
259	279	276	281
260	280	277	282
261	281	278	283
262	282	279	284
263	283	280	285
264	284	281	286
265	285	282	287

FANCY HEADS OF MEN.

266	286, 287, 288	283, 284, 285	288, 289, 290
267	289	286	291
268	290	287	292
269	291	288	293
270	292, 294	289, 291	294, 295
271	omitted	84 Supp.	334
272	295	omitted	omitted
273	296	292	296
274	297	293	297
275	298	294	298
276	299	295	299
277 Supp. 112	300, 301	296, 297	300, 301
278	302	298	302
279	303	299	303
280	304	300	304
281	305	301	305
282	306	302	306

FANCY HEADS OF MEN.

Numbers of Gersaint, Yver, Daulby.	Numbers of Bartsch.	Numbers of De Claussin.	Numbers of this Catalogue.
283	307	303	307
284	293	290	308
285	308	304	309
286	309	305	310
287	310	306	311
288	311	307	312
289	312	308	313
290	313	309	314
291	314	310	315
292	315	311	316
293	26	26	26
294	316	29	29
295	317	312	317
296	318	313	318
297	319	28	28
298	320	33	33
299	321	314	319
300	322	315	320
301	323	316	321
302	324	317	322
303	350	340	345
304	325	318	323
305	326	319	324
306	327	320	325
307	328	omitted	omitted
308	omitted	omitted	omitted
309	omitted	omitted	omitted
310	omitted	omitted	omitted
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129	334	326	330
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312	342	332	338
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314	345	335	341
315	346	336	omitted
316	347	337	342
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320	352	342	347
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7	7	7	8
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13	13	13	18
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15	15	15	20
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17	17	17	22
18	18	18	23
19	19	19	24
20	20	20	25
21	21	21	26
22	22	22	27
23	23	23	28
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33	33	320	298
34	324	332	Sup. 127

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74	74	70	71
75	75	71	72
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SUBJECTS OF THE NEW TESTAMENT.

Numbers of this Catalogue.	Numbers of De Claussin.	Numbers of Bartsch.	Numbers of Gersaint, Yver, Daulby.
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81	81	78	80
82	82	77	83
83	New article	New article	New article
84	83	81	84
85	84	79	81
86	85	80	82
87	86	82	85
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89	88	84	88
90	89	85	89
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100	New article	New article	New article
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102	100	97	98
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107	105	102	103
108	106	103	102
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129	127	125	121
130	128	126	122
131	129	128	126
132	130	129	127
133	131	130	128
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135	133	133	131
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BEGGARS.

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219	219	222	214
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222	222	225	217
223	222	225	222
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249	250	253	Ditto 91
250	251	254	New article
251	252	255	Ditto
252	253	256	Ditto
253	New article	New article	Ditto
254	Ditto	Ditto	Ditto
255	Ditto	Ditto	Ditto
256	Ditto	Ditto	Ditto
257	Ditto	Ditto	Ditto

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Numbers of this Catalogue.	Numbers of De Claussin.	Numbers of Bartsch.	Numbers of Gersaint. Yver, Daulby.
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259	255	258	238
260	256	259	239
261	257	260	240
262	New article	New article	New article
263	258	261	241
264	259	262	242
265	260	263	243
266	261	264	244
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268	263	266	246
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272	267	270	250
273	268	271	251
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282	277	280	260
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FANCY HEADS OF MEN.

Numbers of this Catalogue.	Numbers of De Claussin.	Numbers of Bartsch.	Numbers of Gersaint, Yver, Daulby.
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307	303	307	283
308	290	293	284
309	304	308	285
310	305	309	286
311	306	310	287
312	307	311	288
313	308	312	289
314	309	313	290
315	310	314	291
316	311	315	292
317	312	317	295
318	313	318	296
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331	327	335	Ditto 130
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PORTRAITS OF WOMEN.

Numbers of this Catalogue.	Numbers of De Claussin.	Numbers of Bartsch.	Numbers of Gersaint, Yver, Daulby.
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352	348	358	325
353	349	359	326
354	350	360	327
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1628 Portrait of Rembrandt's mother, 347. Ditto, 348.

1629 His own Portrait, No. 30.

1630 His own Portrait, No. 10, 13, 24, 29, 33. Presentation, 56. Beggars, man and woman, 161. A beggar sitting on a hillock, 171. A man making water, 187. Old man with a bald head, 294. Profile of a bald-headed man, 295. Bust of a man seen in front in a cap, 304. An old man with a large white beard, 310. Man with a broad-brimmed hat, 312. Philosopher with an hourglass, woodcut, 318. A man with mustaches, sitting. 319. Old man with a very large beard, 322.

1631 His own Portrait, No. 7, 14, 15, 16, 25. Peasant with his hands behind him, 136. Blind fiddler, 138. Polander, 142. Blind fiddler, 148. A beggar, in Callot's manner, 164. Lazarus Klap, 168. An old beggar with a long beard, 172. A woman crouching under a tree, 188. The bathers, 192. Bust of an old man with a long beard, 261. Man with a short beard, 265. Old man with a beard, 297. Old man with open mouth, 298. Bust of a man in a fur cap, stooping, 307. An old man with a very large and pointed beard, 316. Profile of a man with a short thick beard, 317. Bust of a man in a cap, 320. Bust of a man bald-headed, 322. An old woman with her hand on her breast, 343. Rembrandt's mother, 344. An old woman in a black veil, 349.

1632 St. Jerome, 106. Rat killer, 125. Persian, 150. Cottage with white pales, 229.

1633 His own Portrait, No. 17, 20. Flight into Egypt, 57. Descent from the Cross, 83, 84. Good Samaritan, 95. Fortune, 115. Rembrandt's mother, 346.

1634 His own Portrait, No. 18, 23. Joseph and Potiphar's wife, 43. Angel appearing to the Shepherds, 49. Jesus and the woman of Samaria, 75. Our Lord and the Disciples at Emmaus, 92, 93. Young woman reading, 341. Young woman with head dress of pearls, 342. Two beggars, companions 174, 175.

1635 Jesus driving the money-changers out of the Temple, 73. Martyrdom of Stephen, 102. St. Jerome, 107. Pancake woman, 128. Mountebank, 132. Utenbogaert, the Minister, 281. Three oriental heads, 288, 289, 290.

1636. His own Portrait, with his wife, No. 19. Jesus disputing with the Doctors, 70. Ecce Homo, 82. Prodigal son, 96. Arched landscape with a flock of sheep, 221. Janus Silvius, 268. Manasseh Ben Israel, 271. Six heads, studies, 359.

1637 Abraham and Hagar, 37. A young woman musing, 270. An old man with a square beard, 314. Three heads, studies, 362.

1638 His own Portrait in a cap and feather, No. 20. Adam and Eve, 25. Joseph telling his dream, 41. St. Catherine, 338.

1639 His own Portrait, No. 21. Death of the Virgin, 104. Youth surprised by death, 113. Jew with a high cap, 135. Gold-weigher, 283.

1640 Decollation of St. John, 97. The flute player, 185. An old man with a fur cap, divided in the middle, 267.

1641 The angel ascending from Tobit, 48. Virgin and Child in the clouds, 65. Baptism of the Eunuch, 103. Lion hunt, 118. Three oriental figures, 122. Schoolmaster, 131. Man playing cards. Large landscapes, 222, 223. Rembrandt's mill, 230. Man with a crucifix and chain, 263. Renier Ansloo, 273.

1642 Resurrection of Lazarus, the small print, 376. Descent from the Cross, 87. St. Jerome, 110. Man in an arbour, 258.

1643 Hog, 154. The three trees, 209.

1644 Landscape, shepherd and his family, 217.

1645 His own Portrait, No. 32. Abraham and Isaac, 38. Rest, in Egypt, 63. St. Peter, 101. Six's bridge, 205. Omval, 206. Grotto with brook, 228. John Cornelius Silvius, 282.

1646 A beggar woman asking alms, 167. Ledikant, 183. Academical figure, 190. Academical figure, 193.

1647 Ephraim Bonus, 280. Burgomaster Six, 287.

1648 His own Portrait, No. 22. St. Jerome, 108. Allegory, 114. Medea, 116. Synagogue, 130. Beggars at the door of a house, 173.

1649

1650 Jesus and his disciples, 94. Shell, 156. A village near the high road, arched, 214. Village with a square tower, arched, 215. Landscape with canal and swans, 232. Landscape with canal and boat, 233. Young man sitting in a chair, 259. Study, 364.

1651 Tobit blind, 46. A woman sitting before a Dutch stove, 194. Gold-weigher's field, 231. Clement de Jonge, 274.

1652 David on his knees, 45. Jesus disputing with the Doctors, 69. Landscape with a vista, 219.

1653 Crucifixion, 81. Landscape with a square tower, 235.

1654 Circumcision, 52. Flight into Egypt, 60. Jesus found by his parents, 64. Holy Family, 67. Jesus disputing with the Doctors, 68. St. Jerome, 105. Kolef, 129.

1655 Abraham's sacrifice, 39. Prints for the Spanish Book, 40. Our Lord before Pilate, 80. Descent from the Cross, 88. Young Haaring, 277.

1656 Abraham entertaining the angels, 36. Janus Lutma, 278.

1657 St. Francis, 112.

1658 Jesus and the woman of Samaria, 74. A woman preparing to dress after bathing, 106. A woman with her feet in the water, 197. A naked woman seen from behind, 202.

1659 Peter and John at the gate of the Temple, 98. Antiope and Jupiter as a satyr, 200.

1660

1661 The woman with the arrow, 199.

REMARKS.

From the foregoing table it will appear, that having commenced the display of his talent with a filial tribute in 1628, by etching his mother's portrait twice, he gave his own likeness to the world in the following year, and continued this favourite whim through a series of years till 1648, when the vanity appears to have left him: he had then engraved his own portrait at least thirty-four times during the years 1629, 1630, 1631, 1633, 1634, 1636, 1639, 1645, and 1648.

His mother's portrait in 1628, and his own in 1629, are his only dated prints of those years.

In 1630 and 1631 he appears to have etched a vast number of slight and chiefly single subjects, which are all executed in an easy and spirited manner, peculiar to these years.

In 1632 his four dated performances are far more finished. This year produced his first dated landscape,—" The cottage with white pales."

In 1633 his dated prints are yet more important, especially " The Descent from the Cross," and " The good Samaritan."

In 1634, with other far less important works, is " The angel appearing to the shepherds," a print of surpassing excellence, notwithstanding its glaring defects.

In 1635 his dated works shew care and beauty, but no very great increase of merit.

In 1636, his most pleasing dated production, is the landscape with the flock of sheep.

In 1637 and 1638, his dated prints are all finely finished.

In 1639, two of his works are of a higher degree of importance. —" The death of the Virgin," and " The Goldweigher."

In 1640, he did not execute much of importance bearing a date. The " old man with a divided cap," a fine print, is of this year.

In 1641 and 1642, except his large Landscape, No. 222, his dated productions are of less consequence than those of many preceding years.

In 1643, two prints only appear dated, " The Hog," and " The Three Trees ;"—the subjects are greatly contrasted, but both are very fine.

In 1644, nothing but one unimportant landscape appears dated.

In 1645, he seems to have commenced his masterly portraits with that of J. C. Silvius. The " Janus Silvius," of 1636, is of a very different order of art.

1646. This year does not, in its dates, indicate much of importance.

1647. In this year are found two of his very finest works— " Ephraim Bonus," and " The Burgomaster Six." Perhaps, also the " Hundred Guilder," and the print called the " Little La Tombe," were executed in this year, or about this time.

1648. The prints in this year, though of far less consequence, partake of the same character.

1649. This year is a blank as to dates.

1650. This year shews chiefly landscapes, which are of great beauty, and a minor subject of much merit, "The Damier shell."

1651. As regards dated works, this year does not seem altogether of so high a character.

1652-53-54. These years seem to give evidence of somewhat less finish, though the vigour continues.

1655-56-57. In these years are some bold works, of piquant effect; such as "Abraham's sacrifice," "Abraham entertaining the angels"—"Our Lord before Pilate," and "St. Francis," all of the same character. In 1656 is the admirable Portrait of Lutma. I think that Asselyn and the old Haaring also are of this year, and perhaps Van Tolling.

1658-59. He continues to charm and astonish by increased boldness and effect, but it is visibly at a sacrifice of much of his former care.

1661. Having done nothing dated in 1660, he closes, in 1661, with a magical touch of chiaro scuro, in his "Woman with the arrow."

It might be practicable to assign dates to many of his other works. I forbear conjecture, however, on these, which I leave to better informed admirers of his talent. I think that I can (perhaps fancifully) see his rise from the pleasing to the astonishing, and from thence to the sublime, always more striking, though more careless, and not so generally pleasing; forming, perhaps, in accordance with the dates of his etchings, their outset, progress, and decline.

Descriptive CATALOGUES of the PRINTS of REMBRANDT,

According to their Dates of Publication.

Catalogue raisonné de toutes les pièces qui forment l'œuvre de *Rembrandt*, composé par feu M. *Gersaint*, et mis au jour, avec les augmentations nécessaires, par les Sieurs *Helle* et *Glomy*: *Paris*, 1751.

The same Catalogue translated into English, published by T. Jefferys: *London*, 1752.

Supplément au Catalogue raisonné de MM. *Gersaint*, *Helle* et *Glomy*, par Pierre Yver: *Amsterdam*, 1756.

A descriptive Catalogue of the Works of Rembrandt, &c., compiled from the original etchings and from the Catalogues of De Burgy, Gersaint, Helle, and Glomy, Marcus and Yver, by Daniel Daulby: *Liverpool*, 1796.

Catalogue raisonné de toutes les estampes qui forment l'œuvre de Rembrandt, &c., composé par les Sieurs Gersaint, Helle, et P. Yver, nouvelle édition, entièrement refondue, corrigée, et considérablement augmentée, par Adam Bartsch: *Vienne*, 1767.

Catalogue raisonné de toutes les estampes qui forment l'œuvre de Rembrandt, &c., composé par les Sieurs Gersaint, Helle, Glomy, et P. Yvor, nouvelle édition, corrigée, et considérablement augmentée, par M. le Chev. de Claussin: *Paris*, 1824.

Supplément au même Catalogue, par le même: *Paris*, 1828.

ERRATA AND ADDENDA.

Page 32, No. 12. "Portrait of Rembrandt." *First* state—there is a space of an inch below the oval. Heighth 3 in. 5-10ths; width, 2 in. 1-10th.

—— 33, — 16. "Portrait of Rembrandt." The cloak is faced with fur on the *right*, not on the left:

There are two impressions.

The first is much less worked upon than the second. It is in Lord Aylesford's collection.

The second is worked upon especially in the cloak, and the name is rendered almost illegible.

—— 159, — 221. "Landscape with a flock of sheep." The added branch protrudes on the *left* of the barn.

—— 161 — 224. "Landscape with an obelisk." *First* state—Mr. Carew's impression was *much less* worked upon.

—— 185 } — 274. "Clement de Jonge." The *space* below the upper bar
186 } of the chair is meant, *instead of the bar itself* as white in the *first*, and etched with the single stroke in the *second* impression. The observation of brilliancy annexed to the *fifth* impression, is intended to apply to the *third*.

—— 222 — 333. "The Moor with the hammer" is by De Hae, whose name in an impression lately sold was distinct.

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Bust of Old Man with long beard (B260)
Young woman reading (B345)
The Mountebank (B129)
Abraham sending away Hagar (B30)
Old man with helmet and cap (B313)
Young man seated (B268)
Little Lewis Bride (B365)
Beggars at the Door (B176)
Jews Synagogue (B126)
Abraham entertaining the Angels (B350)
Old Woman sleeping

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